Joseph Warren
April 26. 1832

OBSERVATIONS
ON THE
Flórid Song;
OR,
SENTIMENTS
ON THE
Ancient and *Modern* SINGERS.

Written in *Italian*
By PIER. FRANCESCO TOSI,
Of the *Phil-Harmonic* Academy
at *Bologna*.

Tranſlated into *Engliſh*
By Mr. *GALLIARD*.

Uſeful for all PERFORMERS, *Inſtrumental* as well as *Vocal*.

To which are added,
EXPLANATORY ANNOTATIONS,
and Examples in MUSICK.

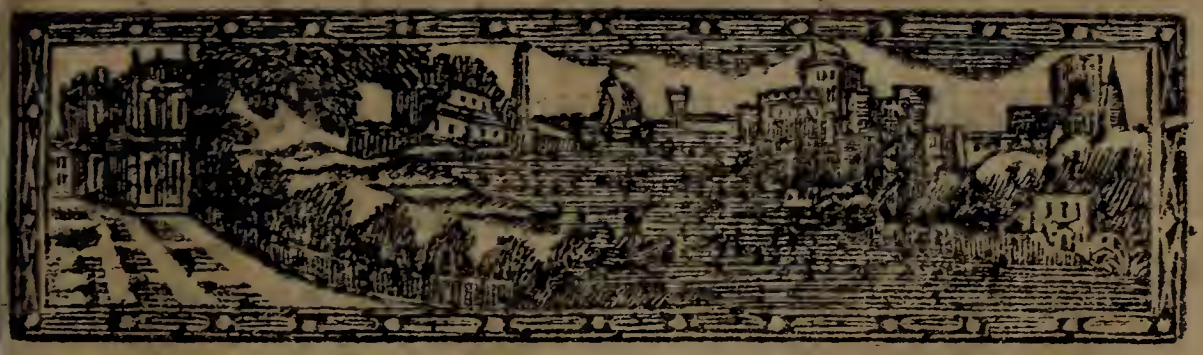
Ornari Res ipſa negat, contenta doceri.

The SECOND EDITION.

LONDON:
Printed for J. WILCOX, at *Virgil*'s Head, in the *Strand*. 1743.

Note, By the *Ancient*, our Author means thoſe who liv'd about thirty or forty Years ago; and by the *Modern* the late and preſent Singers.

N. B. *The Original was Printed at* Bologna, *in the Year* 1723.



TO ALL

Lovers of MUSICK.

LADIES and GENTLEMEN,

PErſons of Eminence, Rank, Quality, and a diſtinguiſhing Taſte in any particular Art or Science, are always in View of Authors who want a Patron for that Art or Science, which they endeavour to recommend and promote. No wonder therefore, I ſhould have

fix'd my Mind on You, to patronize the following Treatiſe.

If there are Charms in Muſick in general, all the reaſonable World agrees, that the *Vocal* has the Pre-eminence, both from *Nature* and *Art* above the Inſtrumental: From *Nature*, becauſe without doubt it was the firſt; from *Art*, becauſe thereby the Voice may be brought to expreſs Sounds with greater Nicety and Exactneſs than Inſtruments.

The Charms of the human Voice, even in Speaking, are very powerful. It is well known, that in *Oratory* a juſt *Modulation* of it is of the higheſt Conſequence. The Care Antiquity took to bring it to Perfection,

is a ſufficient Demonſtration of the Opinion they had of its Power; and every body, who has a diſcerning Faculty, may have experienced that ſometimes a Diſcourſe, by the Power of the *Orator*'s Voice, has made an Impreſſion, which was loſt in the Reading.

But, above all, the ſoft and pleaſing Voice of the *fair Sex* has irreſiſtible Charms, and adds conſiderably to their Beauty.

If the Voice then has ſuch ſingular Prerogatives, one muſt naturally wiſh its Perfection in muſical Performances, and be inclined to forward any thing that may be conducive to that end. This is the reaſon why I have been the more eaſily

pre-

prevail'd upon to engage in this Work, in order to make a famous *Italian Maſter*, who treats ſo well on this Subject, familiar to *England*; and why I preſume to offer it to your Protection.

The Part, I bear in it, is not enough to claim any Merit; but my endeavouring to offer to your Peruſal what may be entertaining, and of Service, intitles me humbly to recommend myſelf to your Favour: Who am,

LADIES *and* GENTLEMEN,

Your moſt devoted,

And moſt obedient

Humble Servant,

J. E. GALLIARD.

A

Prefatory Diſcourſe,

GIVING

Some Account of the AUTHOR.

PIER. Franceſco Toſi, the Author of the following Treatiſe, was an *Italian*, and a Singer of great Eſteem and Reputation. He ſpent the moſt part of his Life in travelling, and by that Means heard the moſt eminent Singers in *Europe*,

rope, from whence, by the Help of his nice Taſte, he made the following Obſervations. Among his many Excurſions, his Curioſity was raiſed to viſit *England*, where he reſided for ſome time in the Reigns of King *James* the Second, King *William*, King *George* the Firſt, and the Beginning of his preſent Majeſty's: He dy'd ſoon after, having lived to above Fourſcore. He had a great deal of Wit and Vivacity, which he retained to his latter Days. His manner of Singing was full of Expreſſion and Paſſion; chiefly in the Stile of Chamber-Muſick. The beſt

Per-

Performers in his Time thought themſelves happy when they could have an Opportunity to hear him. After he had loſt his Voice, he apply'd himſelf more particularly to Compoſition; of which he has given Proof in his *Cantata's*, which are of an exquiſite Taſte, eſpecially in the *Recitatives*, where he excels in the *Pathetick* and *Expreſſion* beyond any other. He was a zealous Well-wiſher to all who diſtinguiſhed themſelves in Muſick; but rigorous to thoſe who abuſed and degraded the Profeſſion. He was very much eſteemed by Perſons of Rank; among whom

the late Earl of *Peterborough* was one, having often met him in his Travels beyond Sea; and he was well received by his Lordſhip when in *England*, to Whom he dedicated this Treatiſe. This alone would be a ſufficient Indication of his Merit, his being taken Notice of by a Perſon of that Quality, and diſtinguiſhing Taſte. The Emperor *Joſeph* gave him an honourable Employment in ſome part of *Italy*, and the late *Arch-Dutcheſs* a Church-Retirement in *Flanders*, where he died. As for his *Obſervations* and *Sentiments* on Singing, they muſt ſpeak for themſelves;

ſelves; and the Tranſlation of them, it is hoped, will be acceptable to Lovers of Muſick, becauſe this particular Branch has never been treated of in ſo diſtinct and ample a Manner by any other Author. Beſides, it has been thought by Perſons of Judgment, that it would be of Service to make the Sentiments of our Author more univerſally known, when a falſe Taſte in Muſick is ſo prevailing; and, that theſe Cenſures, as they are paſſed by an *Italian* upon his own Countrymen, cannot but be looked upon as impartial. It is inconteſtable, that the Neglect of true Study, the facri-

ficing the Beauty of the Voice to a Number of ill-regulated Volubilities, the neglecting the Pronunciation and Expreſſion of the Words, beſides many other Things taken Notice of in this Treatiſe, are all *bad*. The Studious will find, that our Author's Remarks will be of Advantage, not only to Vocal Performers, but likewiſe to the Inſtrumental, where Taſte and a Manner are required; and ſhew, that a little leſs *Fiddling* with the *Voice*, and a little more *Singing* with the *Inſtrument*, would be of great Service to Both. Whoſoever reads this Treatiſe with Application, cannot fail

of

of Improvement by it. It is hoped, that the Tranſlation will be indulged, if, notwithſtanding all poſſible Care, it ſhould be defective in the Purity of the *Engliſh* Language; it being almoſt impoſſible, (conſidering the Stile of our Author, which is a little more figurative than the preſent Taſte of the *Engliſh* allows in their Writings,) not to retain ſomething of the Idiom of the Original; but where the Senſe of the Matter is made plain, the Stile may not be thought ſo material, in Writings of this Kind.

THE

AUTHOR's Dedication

TO HIS

Excellency the Earl of PETERBOROUGH, General of the Marines of *Great-Britain*.

MY LORD,

I Should be afraid of leaving the World under the Imputation of

of Ingratitude, ſhould I any longer defer publiſhing the very many Favours, which *Your Lordſhip* ſo generouſly has beſtow'd on me in *Italy*, in *Germany*, in *Flanders*, in *England*; and principally at your delightful Seat at *Parſon*'s-*Green*, where *Your Lordſhip* having been pleaſed to do me the Honour of imparting to me your Thoughts with Freedom, I have often had the Opportunity of admiring your extenſive Knowledge, which almoſt made me overlook the Beauty and Elegance of the Place. The famous *Tulip-Tree*, in your Garden there, is not ſo ſurpriſing a Rarity, as the uncommon Penetration of your

Judg-

Judgment, which has ſometimes (I may ſay) foretold Events, which have afterwards come to paſs. But what Return can I make for ſo great Obligations, when the mentioning of them is doing myſelf an Honour, and the very Acknowledgment has the Appearance of *Vanity*? It is better therefore to treaſure them up in my Heart, and remain reſpectfully ſilent; only making an humble Requeſt to *Your Lordſhip*, that you will condeſcend favourably to accept this mean Offering of my Observations; which I am induc'd to make, from the common Duty which lies upon every Profeſſor to preſerve Muſick

ſick in its Perfection; and upon Me in particular, for having been the firſt, or among the firſt, of thoſe who diſcovered the noble Genius of your potent and generous Nation for it. However, I ſhould not have preſum'd to dedicate them to a Hero adorn'd with ſuch glorious Actions, if *Singing* was not a Delight of the Soul, or if any one had a Soul more ſenſible of its Charms. On which account, I think, I have a juſt Pretence to declare myſelf, with profound Obſequiouſneſs,

YOUR LORDSHIP'S

Moſt humble,

Moſt devoted, and

Moſt oblig'd Servant,

Pier. Franceſco Toſi.

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BOOKS Printed for J. WILCOX, oppoſite the new Church in the *Strand*.

I. A Plain and compendious Method of teaching the thorough Baſs after the moſt rational Manner, with proper Rules and Examples for Practice, by J. F. Lampe.

II. The Songs and Duetto's in the Burleſque Opera, called, The Dragon of Wantley, in Score, by J. F. Lampe, 5 s.

III. The ſame, adapted to the German Flute, Hautboy, or Violin, by J. F. Lampe, 3 s.

IV. The Burleſque Opera, called Margery, being a Sequel to the Dragon of Wantley, in Score, by J. F. Lampe, 6 s.

V. The Overtures and Chorus's to both theſe Burleſque Operas, which are to be ſold alone to thoſe Gentlemen who have the Opera's already, by J. F. Lampe, 5 s.

VI. A muſical Dictionary: Being a Collection of Terms and Characters, as well Ancient as Modern. Including the hiſtorical, theoretical, and practical Parts of Muſick.

We whoſe Names are hereunto ſubſcribed, do approve the following Sheets, containing a Muſical Dictionary, *and recommend them as very uſeful, and worthy the Peruſal of all Lovers of Muſick:*

J. C. PEPUSCH.
M. GREENE.
J. E. GALLIARD.

THE INTRODUCTION.

THE Opinions of the ancient Hiſtorians, on the Origin of Muſick, are various. *Pliny* believes, that *Amphion* was the Inventor of it; the *Grecians* maintain, that it was *Dionyſius*; *Polybius* aſcribes it to the *Arcadians*; *Suidas* and *Boetius* give the Glory entirely to *Pythagoras*; aſſerting, that from the Sound of three Hammers of different Weights at a Smith's Forge, he found out the Diatonick; after which *Timotheus*, the *Mileſian*, added the

Chromatick, and *Olympicus*, or *Olympus*, the Enharmonick Scale. However, we read in holy Writ, that *Jubal*, of the Race of *Cain*, *fuit Pater Canentium Citharâ & Organo*, the Father of all ſuch as handle the Harp and Organ; Inſtruments, in all Probability, conſiſting of ſeveral harmonious Sounds; from whence one may infer, Muſick to have had its Birth very ſoon after the World.

§ 2. To ſecure her from erring, ſhe called to her Aſſiſtance many Precepts of the Mathematicks; and from the Demonſtrations of her Beauties, by Means of Lines, Numbers, and Proportions, ſhe was adopted her Child, and became a Science.

§ 3. It may reaſonably be ſuppoſed, that, during the Courſe of ſeveral thouſand Years, Muſick has always been the Delight of Mankind; ſince the exceſſive Pleaſure, the *Lacedemonians* received from it, induced that Republick to exile the abovementioned *Mileſian*, that the *Spartans*, freed from their Effeminacy, might

might return again to their old Oeconomy.

§ 4. But, I believe, she never appeared with so much Majesty as in the last Centuries, in the great Genius of *Palestina*, whom she left as an immortal Example to Posterity. And, in Truth, Musick, with the Sweetness of *his* Harmony, arrived at so high a Pitch, (begging Pardon of the eminent Masters of our Days) that if she was ranked only in the Number of Liberal Arts, she might with Justice contest the Pre-eminence.

§ 4. When Arts and Sciences were retrieving from the Barbarism in which they were buried, Musick chiefly took its Rise in *Flanders*, and the Composers of Musick of that Nation were dispersed all over *Europe*, to the Improvement of others. In *Italy* there arose from that School, among several others, *P. Alis. Palestina*, a Genius so extraordinary, that he is looked upon as the *Raphael* among the Musicians. He lived in Pope *Leo* the Tenth's Time; and no Musick, that we know of, is performed at the Pope's Chapel, to this Day, but of his Composition, except the famous *Miserere* of *Allegri*, who liv'd a little time after *Palestina*.

§ 5. A ſtrong Argument offers itſelf to me, from that wonderful Impreſſion, that in ſo diſtinguiſhed a Manner is made upon our Souls by Muſick, beyond all other Arts; which leads us to believe, that it is part of that Bleſſedneſs which is enjoyed in Paradiſe.

§ 6. Having premiſed theſe Advantages, the Merit of the Singer ſhould likewiſe be diſtinguiſhed, by reaſon of the particular Difficulties that attend him: Let a Singer have a Fund of Knowledge ſufficient to perform readily any of the moſt difficult Compoſitions; let him have, beſides, an excellent Voice, and know how to uſe it artfully; he will not, for all that, deſerve a Character of Diſtinction, if he is wanting in a prompt Variation; a Difficulty which other Arts are not liable to.

§ 7. Finally, I ſay, that Poets, Painters,

§ 7. Our Author ſeems to be a little too partial in Favour of the Singer, all momentary Productions being the ſame; though it muſt be allowed

Painters, Sculptors, and even Compoſers of Muſick, before they expoſe their Works to the Publick, have all the Time requiſite to mend and poliſh them; but the Singer that commits an Error has no Remedy; for the Fault is committed, and paſt Correction.

§ 8. We may then gueſs at, but cannot deſcribe, how great the Application muſt be of one who is obliged not to err, in unpremeditated Productions; and to manage a Voice, always in Motion, conformable to the Rules of an Art that is ſo difficult. I confeſs ingenuouſly, that every time I reflect on the Inſufficiency of many Maſters, and the infinite Abuſes they introduce, which render the Application and Study of their Scholars ineffectual, I cannot but wonder, that among ſo many Profeſſors of the firſt Rank, who have written ſo amply on

lowed, that by reaſon of the Expreſſion of the Words, any Error in Singing will be more capital, than if the ſame were committed on an Inſtrumen.

Muſick in almoſt all its Branches, there has never been one, at leaſt that I have heard of, who has undertaken to explain in the Art of Singing, any thing more than the firſt Elements, known to all, concealing the moſt neceſſary Rules for Singing well. It is no Excuſe to ſay, that the Compoſers intent on Compoſition, the Performers on Inſtruments intent on their Performance, ſhould not meddle with what concerns the Singer; for I know ſome very capable to undeceive thoſe who may think ſo. The incomparable *Zarlino*, in the third part of his Harmonick Inſtitution, chap. 46. juſt began to inveigh againſt thoſe, who in his time ſung with ſome Defects, but he ſtopp'd; and I am apt to believe, had he gone farther, his Documents, though grown muſty in two Centuries, might be of Service to the refined Taſte of this our preſent time. But a more juſt Reproof is due to the Negligence of many celebrated Singers, who, having a ſuperior Knowledge, can the leſs juſtify their Silence, even under

under the Title of Modeſty, which ceaſes to be a Virtue, when it deprives the Publick of an Advantage. Moved therefore, not by a vain Ambition, but by the Hopes of being of Service to ſeveral Profeſſors, I have determined, not without Reluctance, to be the firſt to expoſe to the Eye of the World theſe my few Obſervations; my only End being (if I ſucceed) to give farther Inſight to the Maſter, the Scholar, and the Singer.

§ 9. I will, in the firſt Place, endeavour to ſhew the Duty of a Maſter, how to inſtruct a Beginner well; ſecondly, what is required of the Scholar; and, laſtly, with more mature Reflections, to point out the way to a moderate Singer, by which he may arrive at greater Perfection. Perhaps, my Enterprize may be term'd raſh, but if the Effects ſhould not anſwer my Intentions, I ſhall at leaſt incite ſome other to treat of it in a more ample and correct Manner.

§ 10. If any ſhould ſay, I might be diſpenſed with for not publiſhing

Things

Things already known to every Profeſſor, he might perhaps deceive himſelf; for among theſe Obſervations there are many, which as I have never heard them made by any body elſe, I ſhall look upon as my own; and ſuch probably they are, from their not being generally known. Let them therefore take their Chance, for the Approbation of thoſe that have Judgment and Taſte.

§ 11. It would be needleſs to ſay, that verbal Inſtructions can be of no Uſe to Singers, any farther than to prevent 'em from falling into Errors, and that it is Practice only can ſet them right. However, from the Succeſs of theſe, I ſhall be encouraged to go on to make new Diſcoveries for the Advantage of the Profeſſion, or (aſham'd, but not ſurpriz'd) I will bear it patiently, if Maſters with their Names to their Criticiſm ſhould kindly publiſh my Ignorance, that I may be undeceiv'd, and thank them.

§ 12. But though it is my Deſign to demonſtrate a great Number

of

of Abuſes and Defects of the Moderns to be met with in the Republick of Muſick, in order that they may be corrected (if they can ;) I would not have thoſe, who for want of Genius, or through Negligence in their Study, could not, or would not improve themſelves, imagine, that out of Malice I have painted all their Imperfections to the Life; for I ſolemnly proteſt, that though from my too great Zeal I attack their Errors without Ceremony, I have a Reſpect for their Perſons ; having learned from a *Spaniſh* Proverb, that Calumny recoils back on the Author. But Chriſtianity ſays ſomething more. I ſpeak in general ; but if ſometimes I am more particular, let it be known, that I copy from no other Original than myſelf, where there has been, and ſtill is, Matter enough to criticize, without looking for it elſewhere.

CHAP.

CHAP. I.

OBSERVATIONS *for one who teaches a* Soprano. *

THE Faults in Singing inſinuate themſelves ſo eaſily into the Minds of young Beginners, and there are ſuch

* The Author directs this for the Inſtruction of a *Soprano*, or a treble Voice, becauſe Youth poſſeſſes that Voice moſtly, and that is the Age when they ſhould begin to ſtudy Muſick. It may not be amiſs to mention, that the *Soprano* is moſt apt to perform the Things required by our Author, and that every different Scale of Voice has ſomething peculiarly relative to its Kind as its own Property; for a *Soprano* has generally moſt Volubility, and becomes it beſt; and

ſuch Difficulties in correcting them, when grown into an Habit, that it were to be wiſh'd, the ableſt Singers would undertake the Taſk of Teaching, they beſt knowing how to conduct the Scholar from the firſt Elements to Perfection. But there being none, (if I miſtake not) but who abhor the Thoughts of it, we muſt reſerve them for thoſe Delicacies of the Art, which enchant the Soul.

§ 2. Therefore the firſt Rudiments neceſſarily fall to a Maſter of a lower Rank, till the Scholar can ſing his part at Sight; whom one would at leaſt wiſh to be an honeſt Man, diligent and experienced, without the Defects of ſinging through the Noſe, or in the Throat, and that

and alſo equally the Pathetick. The *Contr' Alto* more of the Pathetick than the Volubility; the *Tenor* leſs of the Pathetick, but more of the Volubility than the *Contr' Alto*, though not ſo much as the *Soprano*. The *Baſs*, in general more pompous than any, but ſhould not be ſo boiſterous as now too often practiſed.

he have a Command of Voice, ſome Glimpſe of a good Taſte, able to make himſelf underſtood with Eaſe, a perfect Intonation, and a Patience to endure the ſevere Fatigue of a moſt tireſome Employment.

§ 3. Let a Maſter thus qualified, before he begins his Inſtructions, read the four Verſes of *Virgil*, *Sic vos non vobis*, &c. * for they ſeem to be made on

§ 3. By this Section, and moſtly throughout the Work, one ſees, the Author calculated this Treatiſe chiefly for the Advantage of Profeſſors of Muſick; but, notwithſtanding, it appears in ſeveral Places, that his Intention is, that all Lovers of Muſick ſhould alſo be the better for it.

* *The Explanation of* Sic vos non vobis, *&c. for the Satisfaction of thoſe who do not perfectly remember it.*

Virgil having compoſed a Diſtich, containing the Praiſe of *Auguſtus*, and a Compliment on his good Fortune, fixed it on the Palace Gate, without any Name ſubſcrib'd. *Auguſtus* making ſtrict Enquiry after the Author, and *Virgil*'s Modeſty not ſuffering him to own the Verſes, one *Bathyllus*, a Poet of a mean Reputation, owned himſelf the Author, and received Honour and Reward from the Emperor. *Virgil*, ſomewhat

on Purpoſe for him, and after having conſidered them well, let him conſult

what ſcandalized at this Accident, fixed an Hemiſtich in theſe Words (*Sic vos non vobis*) four times repeated under the other, where he had placed the former Verſes. The Emperor was as diligent to have theſe Hemiſtichs filled up, but no-body appearing to do it, at length *Virgil* ſupplied them thus:

Hos ego Verſiculos feci, tulit alter Honores;
Sic vos non vobis nidificatis aves.
Sic vos non vobis vellera fertis oves.
Sic vos non vobis mellificatis apes.
Sic vos non vobis fertis aratra boves.

i. e. Theſe Verſes I made, but another has taken the Applauſe of them.

So ye Birds build not your Neſts
For yourſelves.
So ye Sheep bear not your Wool
For yourſelves.
So ye Bees make not your Honey
For yourſelves.
So ye Oxen ſubmit to the Plow
Not for yourſelves.

Upon this Diſcovery, *Bathillus* became the Ridicule of *Rome*, and *Virgil* acquired a double Reputation.

conſult his Reſolution; becauſe (to ſpeak plainly) it is mortifying to help another to Affluence, and be in want of it himſelf. If the Singer ſhould make his Fortune, it is but juſt the Maſter, to whom it has been owing, ſhould be alſo a Sharer in it.

§ 4. But above all, let him hear with a diſintereſted Ear, whether the Perſon deſirous to learn hath a Voice, and a Diſpoſition; that he may not be obliged to give a ſtrict Account to God, of the Parent's Money ill ſpent, and the Injury done to the Child, by the irreparable Loſs of Time,

The Diſtich, which *Bathillus* claim'd for his, was this:

Nocte pluit totâ, redeunt ſpectacula manè,
Diviſum Imperium cum Jove Cæſar habet.

i. e. It rain'd all Night; in the Morning the publick Shews return: *Jove* and *Cæſar* divide the Rule of the World.

The Compliment is, that *Cæſar* deſigning to exhibit Sports to the People, though the preceding Night was rainy and unpromiſing, yet ſuch Weather returned with the Morning, as did not diſappoint the Solemnity.

which

which might have been more profitably employed in ſome other Profeſſion. I do not ſpeak at random. The ancient Maſters made a Diſtinction between the Rich, that learn'd Muſick as an Accompliſhment, and the Poor, who ſtudied it for a Livelihood. The firſt they inſtructed out of Intereſt, and the latter out of Charity, if they diſcovered a ſingular Talent. Very few modern Maſters refuſe Scholars; and, provided they are paid, little do they care if their Greedineſs ruins the Profeſſion.

§ 5. Gentlemen Maſters! *Italy* hears no more ſuch exquiſite Voices as in Times paſt, particularly among the Women, and to the Shame of the Guilty I'll tell the Reaſon: The Ignorance of the Parents does not let them perceive the Badneſs of the Voice of their Children, as their Neceſſity makes them believe, that to ſing and grow rich is one and the ſame Thing, and to learn Muſick, it is enough to have a pretty Face: "*Can you make* "*any thing of her?*"

§ 6. You may, perhaps, teach them with their Voice —— Modesty will not permit me to explain myself farther.

§ 7. The Master must want Humanity, if he advises a Scholar to do any thing to the Prejudice of the Soul.

§ 8. From the first Lesson to the last, let the Master remember, that he is answerable for any Omission in his Instructions, and for the Errors he did not correct.

§ 9. Let him be moderately severe, making himself fear'd, but not hated. I know, it is not easy to find the Mean between Severity and Mildness, but I know also, that both Extremes are bad: Too great Severity creates Stubbornness, and too great Mildness Contempt.

§ 10. I shall not speak of the Knowledge of the Notes, of their Value, of Time, of Pauses, of the Accidents, nor of other such trivial Beginnings, because they are generally known.

§ 11. Beſides the *C* Cliff, let the Scholar be inſtructed in all the other Cliffs, and in all their Situations, that he may not be liable to what often happens to ſome Singers, who, in Compoſitions *Alla Capella* *, know not how to diſtinguiſh the *Mi* from the *Fa*, without the Help of the Organ, for want of the Knowledge of the *G* Cliff; from whence ſuch Diſcordancies ariſe in divine Service, that it is a Shame for thoſe who grow old in their Ignorance. I muſt be ſo ſincere to declare, that whoever does not give ſuch eſſential Inſtructions, tranſgreſſes out of Omiſſion, or out of Ignorance.

§ 12. Next let him learn to read thoſe in *B Molle*, eſpecially in thoſe Com-

Sect. 11. Seven Cliffs neceſſary to be known. Pl. 1. Numb. 1. By the Help of theſe Cliffs any Line or Space may be what Note you pleaſe. Pl. I. Numb. 2.

* *Alla Capella*, Church-Muſick, where the Flats and Sharps are not mark'd.

§ 12. It is neceſſary to underſtand the *Sol-Fa*-ing, and its Rules, which ſhew where the

Compoſitions that have four Flats at the Cliff, and which on the ſixth of the Baſs require for the moſt part an accidental Flat, that the Scholar may find in them the *Mi*, which is not ſo eaſy to one who has ſtudied but little, and thinks that all the Notes with a Flat are called *Fa*: for if that were true, it would be ſuperfluous that the Notes ſhould be ſix, when five of them have the ſame Denomination. The *French* uſe ſeven, and, by that additional Name, ſave their Scholars the Trouble of learning the Mutations aſcending or deſcending; but we *Italians* have but *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*; Notes which equally ſuffice throughout all the Keys, to one who knows how to read them *.

two Semitones lie in each Octave, Pl. I. Numb. 3. Where Flats or Sharps are marked at the Cliff, the Rule is, if one Flat, That is *Fa*; if more Flats, the laſt. If one Sharp, That is *Mi*; if more Sharps, the laſt.

* His Meaning is, that the *French* are not in the right.

§ 13. Let the Master do his utmost, to make the Scholar hit and sound the Notes perfectly in Tune in *Sol-Fa*-ing. One, who has not a good Ear, should not undertake either to instruct, or to sing; it being intolerable to hear a Voice perpetually rise and fall discordantly. Let the Instructor reflect on it; for one that sings out of Tune loses all his other Perfections. I can truly say, that, except in some few Professors, the modern Intonation is very bad.

§ 14. In the *Sol Fa*-ing, let him endeavour to gain by Degrees the high Notes, that by the Help of this Exercise he may acquire as much Compass of the Voice as possible. Let him take care, however, that the higher the Notes, the more it is necessary to touch them with Softness, to avoid Screaming.

§ 15. He ought to make him hit the Semitones according to the true Rules. Every one knows not that there

is a Semitone Major and Minor *, becauſe the Difference cannot be known by an Organ or Harpſichord, if the Keys of the Inſtrument are not ſplit. A Tone, that gradually paſſes to another, is divided into nine almoſt imperceptible Intervals, which are called Comma's, five of which conſtitute the Semitone Major, and four the Minor. Some are of Opinion, that there are no more than ſeven, and that the greateſt Number of the one half conſtitutes the firſt, and the leſs the ſecond; but this does not ſatisfy my weak Underſtanding, for the Ear would find no Difficulty to diſtinguiſh the ſeventh part of a Tone; whereas it meets with a very great one to diſtinguiſh the ninth. If one were continually to ſing only to thoſe above-mention'd Inſtruments, this Knowledge might be unneceſſary; but ſince the time that Compoſers introduced the Cuſtom of crowding the Opera's

* See § 2. and the following, in Chap. III. where the Difficulty of the *Semitone Major* and *Minor* are cleared.

with a vaſt Number of Songs accompanied with Bow-Inſtruments, it becomes ſo neceſſary, that if a *Soprano* was to ſing *D* ſharp, like *E* flat, a nice Ear will find he is out of Tune, becauſe this laſt riſes. Whoever is not ſatisfied in this, let him read thoſe Authors who treat of it, and let him conſult the beſt Performers on the Violin. In the middle parts, however, it is not ſo eaſy to diſtinguiſh the Difference; tho' I am of Opinion, that every thing that is diviſible, is to be diſtinguiſhed. Of theſe two Semitones, I'll ſpeak more amply in the Chapter of the *Appoggiatura*, that the one may not be confounded with the other.

§ 16. Let him teach the Scholar to hit the Intonation of any Interval in the Scale perfectly and readily, and keep him ſtrictly to this important Leſſon, if he is deſirous he ſhould ſing with Readineſs in a ſhort time.

§ 17. If the Maſter does not underſtand Compoſition, let him provide himſelf with good Examples of

Sol-

Sol-Fa-ing in divers Stiles, which insensibly lead from the most easy to the more difficult, according as he finds the Scholar improves; with this Caution, that however difficult, they may be always natural and agreeable, to induce the Scholar to study with Pleasure.

§ 18. Let the Master attend with great Care to the Voice of the Scholar, which, whether it be *di Petto*, or *di Testa*, should always come forth neat and clear, without passing thro' the Nose, or being choaked in the Throat; which are two the most horrible Defects in a Singer, and past all Remedy if once grown into a Habit.

§ 19. The little Experience of some that teach to *Sol-fa*, obliges the Scho-

§ 18. *Voce di Petto* is a full Voice, which comes from the Breast by Strength, and is the most sonorous and expressive. *Voce di Testa* comes more from the Throat, than from the Breast, and is capable of more Volubility. *Falsetto* is a feigned Voice, which is entirely formed in the Throat, has more Volubility than any, but of no Substance.

lar:

lar to hold out the *Semibreves* with Force on the higheſt Notes; the Conſequence of which is, that the Glands of the Throat become daily more and more inflamed, and if the Scholar loſes not his Health, he loſes the treble Voice.

§ 20. Many Maſters put their Scholars to ſing the *Contr' Alto*, not knowing how to help them to the *Falſetto*, or to avoid the Trouble of finding it.

§ 21. A diligent Maſter, knowing that a *Soprano*, without the *Falſetto*, is conſtrained to ſing within the narrow Compaſs of a few Notes, ought not only to endeavour to help him to it, but alſo to leave no Means untried, ſo to unite the feigned and the natural Voice, that they may not be diſtinguiſhed; for if they do not perfectly unite, the Voice will be of divers * Regiſters, and muſt conſequently loſe its Beauty. The Extent of the

§ 21. * *Regiſter*; a Term taken from the different Stops of an Organ.

full

full natural Voice terminates generally upon the fourth Space, which is *C*; or on the fifth Line, which is *D*; and there the feigned Voice becomes of Uſe, as well in going up to the high Notes, as returning to the natural Voice; the Difficulty conſiſts in uniting them. Let the Maſter therefore conſider, of what Moment the Correction of this Defect is, which ruins the Scholar if he overlooks it. Among the Women, one hears ſometimes a *Soprano* entirely *di Petto*, but among the Male Sex it would be a great Rarity, ſhould they preſerve it after having paſt the Age of Puberty. Whoever would be curious to diſcover the feigned Voice of one who has the Art to diſguiſe it, let him take Notice, that the Artiſt ſounds the Vowel *i*, or *e*, with more Strength and leſs Fatigue than the Vowel *a*, on the high Notes.

§ 22. The *Voce di Teſta* has a great Volubility, more of the high than the lower Notes, and has a quick Shake, but

but ſubject to be loſt for want of Strength.

§ 23. Let the Scholar be obliged to pronounce the Vowels diſtinctly, that they may be heard for ſuch as they are. Some Singers think to pronounce the firſt, and you hear the ſecond; if the Fault is not the Maſter's, it is of thoſe Singers, who are ſcarce got out of their firſt Leſſons; they ſtudy to ſing with Affectation, as if aſhamed to open their Mouths; others, on the contrary, ſtretching theirs too much, confound theſe two Vowels with the fourth, making it impoſſible to comprehend whether they have ſaid *Balla* or *Bella*, *Seſſo* or *Saſſo*, *Mare* or *More*.

§ 24. He ſhould always make the Scholar ſing ſtanding, that the Voice may have all its Organization free.

§ 25. Let him take care, whilſt he ſings, that he get a graceful Poſture, and make an agreeable Appearance.

§ 26. Let him rigorouſly correct all Grimaces and Tricks of the Head, of the Body, and particularly of the

Mouth; which ought to be compoſed in a Manner (if the Senſe of the Words permit it) rather inclined to a Smile, than too much Gravity.

§ 27. Let him always uſe the Scholar to the Pitch of *Lombardy*, and not that of *Rome*; not only to make him acquire and preſerve the high Notes, but alſo that he may not find it troubleſome when he meets with Inſtruments that are tun'd high; the Pain of reaching them not only affecting the Hearer, but the Singer. Let the Maſter be mindful of this; for as Age advances, ſo the Voice declines; and, in Progreſs of Time, he will either ſing a *Contr' Alto*, or pretending ſtill, out of a fooliſh Vanity, to the Name of a *Soprano*, he will be obliged to make Application to every Compoſer, that the Notes may not exceed the fourth Space (*viz. C*) nor the Voice hold out on them. If all thoſe, who teach the firſt Rudiments, knew

§ 27. The Pitch of *Lombardy*, or *Venice*, is ſomething more than half a Tone higher than at *Rome*.

how

how to make uſe of this Rule, and to unite the feigned to the natural Voice, there would not be now ſo great a Scarcity of *Soprano's*.

§ 28. Let him learn to hold out the Notes without a Shrillneſs like a Trumpet, or trembling; and if at the Beginning he made him hold out every Note the length of two Bars, the Improvement would be the greater; otherwiſe, from the natural Inclination that the Beginners have to keep the Voice in Motion, and the Trouble in holding it out, he will get a Habit, and not be able to fix it, and will become ſubject to a Flutt'ring in the Manner of all thoſe that ſing in a very bad Taſte.

§ 29. In the ſame Leſſons, let him teach the Art to put forth the Voice, which conſiſts in letting it ſwell by Degrees from the ſofteſt *Piano* to the loudeſt *Forte*, and from thence with the ſame Art return from the *Forte* to the *Piano*. A beautiful *Meſſa di*

Voce, * from a Singer that uſes it ſparingly, and only on the open Vowels, can never fail of having an exquiſite Effect. Very few of the preſent Singers find it to their Taſte, either from the Inſtability of their Voice, or in order to avoid all Manner of Reſemblance of the *odious Ancients*. It is, however, a manifeſt Injury they do to the Nightingale, who was the Origin of it, and the only thing which the Voice can well imitate. But perhaps they have found ſome other of the feathered Kind worthy their Imitation, that ſings quite after the New Mode.

§ 30. Let the Maſter never be tired in making the Scholar *Sol-fa*, as long as he finds it neceſſary; for if he ſhould

§ 29. * A *Meſſa di Voce* is the holding out and ſwelling a Note. Vide Pl. I. Numb. 4. This being a Term of Art, it is neceſſary to uſe it, as well as *Piano* for ſoft, and *Forte* for loud. *N. B.* Our Author recommends here to uſe any Grace ſparingly, which he does in ſeveral other Places, and with Reaſon; for the fineſt Grace too often repeated grows tireſome.

let

let him ſing upon the Vowels too ſoon, he knows not how to inſtruct.

§ 31. Next, let him ſtudy on the three open Vowels, particularly on the firſt, but not always upon the ſame, as is practiſed now-a-days; in order, that from this frequent Exerciſe he may not confound one with the other, and that from hence he may the eaſier come to the uſe of the Words.

§ 32. The Scholar having now made ſome remarkable Progreſs, the Inſtructor may acquaint him with the firſt Embelliſhments of the Art, which are the *Appoggiatura*'s * (to be ſpoke of next) and apply them to the Vowels.

§ 33. Let him learn the Manner to glide with the Vowels, and to drag the Voice gently from the high to the lower Notes, which, tho' Qualifications neceſſary for ſinging well, cannot poſſibly be learn'd from *Sol-fa*-ing on-

§ 32. See for *Appoggiatura* in the next Chapter.

ly, and are overlooked by the Unskilful.

§ 34. But if he should let him sing the Words, and apply the *Appoggiatura* to the Vowels before he is perfect in *Sol-fa*-ing, he ruins the Scholar.

CHAP. II.*

Of the Appoggiatura †.

AMONG all the Embellishments in the Art of Singing, there is none so easy for the Master to teach, or less difficult for the

* This Chapter contains some Enquiries into Matters of Curiosity, and demands a little Attention. The Reader therefore is desired to postpone it to the last.

† *Appoggiatura* is a Word to which the *English* Language has not an Equivalent; it is a Note added by the Singer, for the arriving more gracefully to the following Note, either in rising or falling, as is shewn by the Examples in Notes of Musick, Pl. II. Numb. 2. The *French* express it by two different Terms, *Port de Voix* and *Appuyer*; as

the Scholar to learn, than the *Appoggiatura*. This, beſides its Beauty, has obtained the ſole Privilege of being heard often without tiring, provided it does not go beyond the Limits preſcrib'd by Profeſſors of good Taſte.

§ 2. From the Time that the *Appoggiatura* has been invented to adorn the Art of Singing, the true Reaſon, why

as the *Engliſh* do by a *Prepare* and a *Lead*. The Word *Appoggiatura* is derived from *Appoggiare*, to lean on. In this Senſe, you lean on the firſt to arrive at the Note intended, riſing or falling; and you dwell longer on the Preparation, than the Note for which the Preparation is made, and according to the Value of the Note. The ſame in a Preparation to a Shake, or a Beat from the Note below. No *Appoggiatura* can be made at the Beginning of a Piece; there muſt be a Note preceding, from whence it leads.

§ 2. Here begins the Examination of the *Semitones Major* and *Minor*, which he promiſed in § 15. Ch. I. It may be of Satisfaction to the Studious, to ſet this Matter at once in a true Light; by which our Author's Doubts will be cleared, and his Reaſoning the eaſier underſtood. A *Semitone Major* changes Name, Line, and Space: A *Semitone Minor* changes neither. Pl. II.

why it cannot be uſed in all Places, remains yet a Secret. After having ſearched for it among Singers of the firſt Rank in vain, I conſidered that Muſick, as a Science, ought to have its Rules, and that all Manner of Ways ſhould be tried to diſcover them. I do not flatter myſelf that I am arrived at it; but the Judicious will ſee, at leaſt, that I am come near it. However, treating of a Matter wholly produced from my Obſervations, I ſhould hope for more Indulgence in this Chapter than in any other.

§ 3. From Practice, I perceive, that from *C* to *C* by *B Quadro*, a Voice can aſcend and deſcend gradually with the *Appoggiatura*, paſſing without any the leaſt Obſtacle thro' all the

II. Numb. 1. To a *Semitone Major* one can go with a Riſe or a Fall diſtinctly; to a *Semitone Minor* one cannot. *N. B.* From a *Tone Minor* the *Appoggiatura* is better and eaſier than from a *Tone Major*.

§ 3. Theſe are all *Tones Major* and *Minor*, and *Semitones Major*. Pl. II. Numb. 2.

five

five *Tones*, and the two *Semitones*, that make an *Octave*.

§ 4. That from every accidental *Diezis*, or Sharp, that may be found in the Scale, one can gradually rise a *Semitone* to the nearest Note with an *Appoggiatura*, and return in the same Manner.

§ 5. That from every Note that has a *B Quadro*, or Natural, one can ascend by *Semitones* to every one that has a *B Molle*, or Flat, with an *Appoggiatura*.

§ 6. But, contrarywise, my Ear tells me, that from *F*, *G*, *A*, *C*, and *D*, one cannot rise gradually with an *Appoggiatura* by *Semitones*, when any of

§ 4. Because they are *Semitones Major*. Pl. II. Numb. 3.

§ 5. Because they are *Semitones Major*. Pl. II. Numb. 4.

§ 6. Because they are all *Semitones Minor*, which may be known by the abovementioned Rule, of their not changing Name, Line, nor Space. Pl. II. Numb. 5. and which makes it manifest, that a *Semitone Minor* cannot bear an *Appoggiatura*.

these

theſe five *Tones* have a Sharp annex'd to them.

§ 7. That one cannot paſs with an *Appoggiatura* gradually from a third *Minor* to the Baſs, to a third *Major*, nor from the third *Major* to the third *Minor*.

§ 8. That two conſequent *Appoggiatura*'s cannot paſs gradually by *Semitones* from one *Tone* to another.

§ 9. That one cannot riſe by *Semitone*, with an *Appoggiatura*, from any Note with a Flat.

§ 10. And, finally, where the *Appoggiatura* cannot aſcend, it cannot deſcend.

§ 11. Practice giving us no Inſight into the Reaſon of all theſe Rules, let us ſee if it can be found out by thoſe who ought to account for it.

§ 7. For the ſame Reaſon, theſe being *Semitones Minor*. Pl. II. Numb. 6.

§ 8. Becauſe one is a *Semitone Major*, and the other a *Semitone Minor*. Pl. II. Numb. 7.

§ 9. Becauſe they are *Semitones Minor*. Pl. II. Numb. 8.

§ 12. Theory teaches us, that the above-mentioned *Octave* conſiſting of twelve unequal *Semitones*, it is neceſſary to diſtinguiſh the *Major* from the *Minor*, and it ſends the Student to conſult the *Tetrachords*. The moſt conſpicuous Authors, that treat of them, are not all of the ſame Opinion: For we find ſome who maintain, that from *C* to *D*, as well as from *F* to *G*, the *Semitones* are equal; and mean while we are left in Suſpenſe.

§ 13. The Ear, however, which is the ſupreme Umpire in this Art, does in the *Appoggiatura* ſo nicely diſcern the Quality of the *Semitones*, that it ſufficiently diſtinguiſhes the

§ 12. The *Tone*, or *Mood*, you are in, will determine which is a *Tone Major* or *Minor*; for if you change the *Mood* or *Tone*, that which was the *Tone Major* may become the *Tone Minor*, and ſo *Vice verſâ*: Therefore theſe two Examples from *C* to *D*, and from *F* to *G*, do not hold true.

§ 13. His Perplexity comes from a wrong Notion, in not diſtinguiſhing thoſe two *Semitones*.

Semi-

Semitone Major. Therefore going ſo agreably from *Mi* to *Fa*, (that is) from *B Quadro* to *C*, or from *E* to *F*, one ought to conclude That to be a *Semitone Major*, as it undeniably is. But whence does it proceed, that from this very *Fa*, (that is, from *F* or *C*) I cannot riſe to the next Sharp, which is alſo a *Semitone*? It is *Minor*, ſays the Ear. Therefore I take it for granted, that the Reaſon why the *Appoggiatura* has not a full Liberty, is, that it cannot paſs gradually to a *Semitone Minor*; ſubmitting myſelf, however, to better Judgment.

§ 14. The *Appoggiatura* may likewiſe paſs from one diſtant Note to another, provided the Skip or Interval be not deceitful; for, in that Caſe,

§ 14. All Intervals, riſing with an *Appoggiatura*, ariſe to the Note with a ſort of *Beat*, more or leſs; and the ſame, deſcending, arrive to the Note with a ſort of *Shake*, more or leſs. Pl. II. Numb. 9, 10. One cannot agreeably aſcend or deſcend the Interval of a third *Major* or *Minor*. Pl. II. Numb. 11. But gradually very well. Pl. II. Numb. 12. Examples of falſe or deceitful Intervals. Pl. II. Numb. 13.

whoever does not hit it ſure, will ſhew they know not how to ſing.

§ 15. Since, as I ſaid, it is not poſſible for a Singer to riſe gradually with an *Appoggiatura* to a *Semitone Minor*, Nature will teach him to riſe a Tone, that from thence he may deſcend with an *Appoggiatura* to that *Semitone*; or if he has a Mind to come to it without the *Appoggiatura*, to raiſe the Voice with a *Meſſa di Voce*, the Voice always riſing till he reaches it.

§ 16. If the Scholar be well inſtructed in this, the *Appoggiatura's* will become ſo familiar to him by continual Practice, that by the Time he is come out of his firſt Leſſons, he will laugh at thoſe Compoſers that

§ 15. So in all Caſes where the Interval is deceitful. Pl. II. Numb. 14. With a *Meſſa di Voce*. Pl. II. Numb. 15. See for *Meſſa di Voce*, Chap. I. § 29, and its Note.

§ 16. In all the modern *Italian* Compoſitions the *Appoggiatura's* are mark'd, ſuppoſing the Singers to be ignorant where to place them. The *French* uſe them for their Leſſons on the *Harpſichord*, &c. but ſeldom for the Voice.

mark

mark them, with a Deſign either to be thought Modern, or to ſhew that they underſtand the Art of Singing better than the Singers. If they have this Superiority over them, why do they not write down even the Graces, which are more difficult, and more eſſential than the *Appoggiatura's?* But if they mark them, that they may acquire the glorious Name of a *Virtuoſo alla Moda*, or a Compoſer in the new Stile, they ought at leaſt to know, that the Addition of one Note coſts little Trouble, and leſs Study. Poor *Italy!* pray tell me; do not the Singers now-a-days know where the *Appoggiatura's* are to be made, unleſs they are pointed at with a Finger? In my Time their own Knowledge ſhewed it them. Eternal Shame to him who firſt introduced theſe foreign Puerilities into our Nation, renowned for teaching others the greater part of the polite Arts; particularly, that of Singing! Oh, how great a Weakneſs in thoſe that follow the Exam-

ple! Oh, injurious Inſult to you Modern Singers, who ſubmit to Inſtructions fit for Children! Let us imitate the Foreigners in thoſe Things only, wherein they excel.

CHAP.

CHAP. III.

Of the Shake.

WE meet with two moſt powerful Obſtacles in forming the *Shake*. The firſt embarraſſes the Maſter; for, to this Hour there is no infallible Rule found to teach it: And the ſecond affects the Scholar, becauſe Nature imparts the *Shake* but to few. The Impatience of the Maſter joins with the Deſpair of the Learner, ſo that they decline farther Trouble about it. But in this the Maſter is blameable, in not doing his Duty, by leaving the Scholar in Ignorance. One muſt ſtrive againſt Difficulties with Patience to overcome them.

§ 2. Whether the *Shake* be neceſſary in Singing, aſk the Profeſſors of the firſt Rank, who know better than any others how often they have been indebted to it; for, upon any Abſence of Mind, they would have betrayed to the Publick the Sterility of their Art, without the prompt Aſſiſtance of the *Shake*.

§ 3. Whoever has a fine *Shake*, tho' wanting in every other Grace, always enjoys the Advantage of conducting himſelf without giving Diſtaſte to the End or Cadence, where for the moſt part it is very eſſential; and who wants it, or has it imperfectly, will never be a great Singer, let his Knowledge be ever ſo great.

§ 4. The *Shake* then, being of ſuch Conſequence, let the Maſter, by the Means of verbal Inſtructions, and Examples vocal and inſtrumental, ſtrive that the Scholar may attain one that is equal, diſtinctly mark'd, eaſy, and moderately quick, which are its moſt beautiful Qualifications.

§ 5. In caſe the Maſter ſhould not know how many Sorts of *Shakes* there are, I ſhall acquaint him, that the Ingenuity of the Profeſſors hath found ſo many Ways, diſtinguiſhing them with different Names, that one may ſay there are eight Species of them.

§ 6. The firſt is the *Shake Major*, from the violent Motion of two neighbouring Sounds at the Diſtance of a *Tone*, one of which may be called Principal, becauſe it keeps with greater Force the Place of the Note which requires it; the other, notwithſtanding it poſſeſſes in its Motion the ſuperior Sound, appears no other than an Auxiliary. From this *Shake* all the others are derived.

§ 7. The ſecond is the *Shake Minor*,

§ 5. See for the ſeveral Examples of the *Shakes*, Pl. IV.

§ 6. The firſt *Shake* of a *Tone*, Pl. IV. Numb. 1.

§ 7. The ſecond *Shake* of a *Semitone Major*, Pl. IV. Numb. 2.

nor, consisting of a Sound, and its neighbouring *Semitone Major*; and where the one or the other of these two *Shakes* are proper, the Compositions will easily shew. From the inferior or lower Cadences, the first, or full *Tone Shake* is for ever excluded *. If the Difference of these two *Shakes* is not easily discovered in the Singer, whenever it is with a *Semitone*, one may attribute the Cause to the want of Force of the Auxiliary to make itself heard distinctly; besides, this *Shake* being more difficult to be beat than the other, every body does not know how to make it, as it should be, and Negligence becomes a Habit. If this *Shake* is not distinguished in Instruments, the Fault is in the Ear.

* See for the Meaning of superior and inferior *Cadences*, Chap. VIII. § 1. Pl. IV. Numb. 3. *N. B.* From the inferior or lower Cadences, the first, or full *Tone Shake*, is not always excluded; for in a sharp Key it is always a *Tone*, and in a flat Key a *Semitone*. Pl. IV. Numb. 3.

§ 8. The third is the *Mezzo-trillo*, or the ſhort *Shake*, which is likewiſe known from its Name. One, who is Maſter of the firſt and ſecond, with the Art of beating it a little cloſer, will eaſily learn it; ending it as ſoon as heard, and adding a little Brilliant. For this Reaſon, this *Shake* pleaſes more in briſk and lively Airs than in the *Pathetick*.

§ 9. The fourth is the riſing *Shake*, which is done by making the Voice aſcend imperceptibly, ſhaking from Comma to Comma without diſcovering the Riſe.

§ 10. The fifth is the deſcending *Shake*, which is done by making the Voice decline inſenſibly from Comma to Comma, ſhaking in ſuch Manner, that the Deſcent be not diſtinguiſhed. Theſe two *Shakes*, ever

§ 8. The third the ſhort *Shake*, Pl. IV. Numb. 4.

§ 9. The fourth the riſing *Shake*, Pl. IV. Numb. 5

§ 10. The fifth the deſcending *Shake*, Pl. IV. Numb. 6.

ſince

ſince true Taſte has prevailed, are no more in Vogue, and ought rather to be forgot than learn'd. A nice Ear equally abhorrs the ancient dry Stuff, and the modern Abuſes.

§ 11. The ſixth is the ſlow *Shake*, whoſe Quality is alſo denoted by its Name. He, who does not ſtudy this, in my Opinion ought not therefore to loſe the Name of a good Singer; for it being only an affected Waving, that at laſt unites with the firſt and ſecond *Shake*, it cannot, I think, pleaſe more than once.

§ 12. The ſeventh is the redoubled *Shake*, which is learned by mixing a few Notes between the *Major* or *Minor Shake*, which Interpoſition ſuffices to make ſeveral *Shakes* of one. This is beautiful, when thoſe few Notes, ſo intermixed, are ſung with Force. If then it be gently formed on the high Notes of an excellent

§ 11. The ſixth the ſlow *Shake*, Pl. IV. Numb. 7.

§ 12. The ſeventh the redoubled *Shake*, Pl. IV. Numb. 8.

Voice, perfect in this rare Quality, and not made uſe of too often, it cannot diſpleaſe even Envy itſelf.

§ 13. The eighth is the *Trillo-Mordente*, or the *Shake* with a *Beat*, which is a pleaſing Grace in Singing, and is taught rather by Nature than by Art. This is produced with more Velocity than the others, and is no ſooner born but dies. That Singer has a great Advantage, who from time to time mixes it in Paſſages or Diviſions, (of which I ſhall take Notice in the proper Chapter.) He, who underſtands his Profeſſion, rarely fails of uſing it after the *Appoggiatura*; and he, who deſpiſes it, is guilty of more than Ignorance.

§ 14. Of all theſe *Shakes*, the two firſt are moſt neceſſary, and require moſt the Application of the Maſter. I know too well that it is cuſtomary to ſing without *Shakes*; but the Example, of thoſe who ſtudy but ſuperficially, ought not to be imitated.

§ 13. The eighth the *Trillo Mordente*, or *Shake* with a *Beat*, Pl. IV. Numb. 9.

§ 15.

§ 15. The *Shake*, to be beautiful, requires to be prepared, though, on ſome Occaſions, Time or Taſte will not permit it. But on final Cadences, it is always neceſſary, now on the Tone, now on the *Semitone* above its Note, according to the Nature of the Compoſition.

§ 16. The Defects of the *Shake* are many. The long holding-out *Shake* triumph'd formerly, and very improperly, as now the Diviſions do; but when the Art grew refined, it was left to the Trumpets, or to thoſe Singers that waited for the Eruption of an *E Viva!* or *Bravo!* from the Populace. That *Shake* which is too often heard, be it ever ſo fine, cannot pleaſe. That which is beat with an uneven Motion diſguſts; that like the Quivering of a Goat makes one laugh; and that in the Throat is the worſt: That which is produced by a Tone and its third, is diſagreeable; the Slow is tireſome; and that which is out of Tune is hideous.

§ 17. The Neceſſity of the *Shake* obliges the Maſter to keep the Scholar

lar applied to it upon all the Vowels, and on all the Notes he poſſeſſes; not only on Minims or long Notes, but likewiſe on Crotchets, where in Proceſs of Time he may learn the *Cloſe Shake*, the *Beat*, and the Forming them with Quickneſs in the Midſt of the Volubility of Graces and Diviſions.

§ 18. After the free Uſe of the *Shake*, let the Maſter obſerve if the Scholar has the ſame Facility in diſuſing it; for he would not be the firſt that could not leave it off at Pleaſure.

§ 19. But the teaching where the *Shake* is convenient, beſides thoſe on

§ 19. *Shakes* are generally proper from preceding Notes deſcending, but not aſcending, except on particular Occaſions. Never too many, or too near one another; but very bad to begin with them, which is too frequently done. The uſing ſo often *Beats*, *Shakes*, and *Prepares*, is owing to Leſſons on the Lute, Harpſichord, and other Inſtruments, whoſe Sounds diſcontinue, and therefore have Need of this Help.

Cadences, and where they are improper and forbid, is a Leſſon reſerv'd for thoſe who have Practice, Taſte, and Knowledge.

CHAP.

CHAP. IV.

On Diviſions.

THO' *Diviſions* have not Power ſufficient to touch the Soul, but the moſt they can do is to raiſe our Admiration of the Singer for the happy Flexibility of his Voice; it is, however, of very great Moment, that the Maſter inſtruct the Scholar in them, that he may be Maſter of them with an eaſy Velocity and true Intonation; for when they are well executed in their proper Place, they deſerve Applauſe, and make a Singer more univerſal; that is to ſay, capable to ſing in any Stile.

§ 2. By accuſtoming the Voice of a Learner to be lazy and dragging, he

is rendered incapable of any conſiderable Progreſs in his Profeſſion. Whoſoever has not Agility of Voice, in Compoſitions of a quick or lively Movement, becomes odiouſly tireſome; and at laſt retards the Time ſo much, that every thing he ſings appears to be out of Tune.

§ 3. *Diviſion*, according to the general Opinion, is of two Kinds, the Mark'd, and the Gliding; which laſt, from its Slowneſs and Dragging, ought rather to be called a Paſſage or Grace, than a *Diviſion*.

§ 4. In regard to the firſt, the Maſter ought to teach the Scholar that light Motion of the Voice, in which the Notes that conſtitute the Diviſion be all articulate in equal Proportion, and moderately diſtinct, that they be not too much join'd, nor too much mark'd.

§ 4. The *mark'd Diviſions* ſhould be ſomething like the *Staccato* on the Violin, but not too much; againſt which a Caution will preſently be given.

§ 5.

§ 5. The ſecond is perform'd in ſuch a Manner, that the firſt Note is a Guide to all that follow, cloſely united, gradual, and with ſuch Evenneſs of Motion, that in Singing it imitates a certain Gliding, by the Maſters called a *Slur*; the Effect of which is truly agreeable when uſed ſparingly.

§ 6. The *mark'd Diviſions*, being more frequently uſed than the others, require more Practice.

§ 7. The Uſe of the *Slur* is pretty much limited in Singing, and is confined within ſuch few Notes aſcending or deſcending, that it cannot go beyond a fourth without diſpleaſing. It ſeems to me to be more grateful to the Ear deſcending, than in the contrary Motion.

§ 8. The *Dragg* conſiſts in a Succeſſion of divers Notes, artfully mixed with the *Forte* and *Piano*. The Beauty of which I ſhall ſpeak of in another Place.

§ 5. The *Gliding Notes* are like ſeveral Notes in one Stroke of the Bow on the Violin.

§ 9. If the Maſter haſtens inſenſibly the Time when the Scholar ſings the *Diviſions*, he will find that there is not a more effectual way to unbind the Voice, and bring it to a Volubility; being however cautious, that this imperceptible Alteration do not grow by Degrees into a vicious Habit.

§ 10. Let him teach to hit the *Diviſions* with the ſame Agility in aſcending gradually, as in deſcending; for though this ſeems to be an Inſtruction fit only for a Beginner, yet we do not find every Singer able to perform it.

§ 11. After the gradual *Diviſions*, let him learn to hit, with the greateſt Readineſs, all thoſe that are of difficult Intervals, that, being in Tune and Time, they may with Juſtice deſerve our Attention. The Study of this Leſſon demands more Time and Application than any other, not ſo much for the great Difficulty in attaining it, as the important Conſequences that attend it; and, in Fact, a Sing-

er loſes all Fear when the moſt difficult *Diviſions* are become familiar to him.

§ 12. Let him not be unmindful to teach the Manner of mixing the *Piano* with the *Forte* in the *Diviſions*; the *Glidings* or *Slurs* with the *Mark'd*, and to intermix the *Cloſe Shake*; eſpecially on the pointed Notes, provided they be not too near one another; making by this Means every Embelliſhment of the Art appear.

§ 13. Of all the Inſtructions relating to *Diviſions*, the moſt conſiderable ſeems to be That, which teaches to unite the *Beats* and *ſhort Shake* with them; and that the Maſter point out to him, how to execute them with Exactneſs of Time, and the Places where they have the beſt Effect: But this being not ſo proper for one who teaches only the firſt Rules, and ſtill leſs for him that begins to learn them, it would be better to have poſtponed this (as perhaps I ſhould have done) did I not know

that

that there are Scholars of ſo quick Parts, that in a few Years become moſt excellent Singers, and that there is no Want of Maſters qualified to inſtruct Diſciples of the moſt promiſing Genius; beſides, it appeared to me an Impropriety in this Chapter on *Diviſions* (in which the *Beats* and *Cloſe Shake* appear with greater Luſtre than any other Grace) not to make Mention of them.

§ 14. Let the Scholar not be ſuffered to ſing *Diviſions* with Unevenneſs of Time or Motion; and let him be corrected if he marks them with the Tongue, or with the Chin, or any other Grimace of the Head or Body.

§ 15. Every Maſter knows, that on the third and fifth Vowel, the *Diviſions* are the worſt; but every one does not know, that in the beſt Schools the ſecond and fourth were not permitted, when theſe two Vowels are pronounced cloſe or united.

§ 16. There are many Defects in the *Diviſions*, which it is neceſſary

to

to know, in order to avoid them; for, beſides that of the Noſe or the Throat, and the others already mentioned, thoſe are likewiſe diſpleaſing which are neither mark'd nor gliding; for in that Caſe they cannot be ſaid to ſing, but howl and roar. There are ſome ſtill more ridiculous, who mark them above Meaſure, and with Force of Voice, thinking (for Example) to make a *Diviſion* upon *A*, it appears as if they ſaid *Ha, Ha, Ha*, or *Gha, Gha, Gha*; and the ſame upon the other Vowels. The worſt Fault of all is ſinging them out of Tune.

§ 17. The Maſter ſhould know, that though a good Voice put forth with Eaſe grows better, yet by too ſwift a Motion in *Diviſions* it becomes an indifferent one, and ſometimes by the Negligence of the Maſter, to the Prejudice of the Scholar, it is changed into a very bad one.

§ 18. *Diviſions* and *Shakes* in a *Siciliana* are Faults, and *Glidings* and *Draggs* are Beauties.

§ 19. The ſole and entire Beauty of the *Diviſion* conſiſts in its being perfectly in Tune, mark'd, equal, diſtinct, and quick.

§ 20. *Diviſions* have the like Fate with the *Shakes*; both equally delight in their Place; but if not properly introduced, the too frequent Repetition of them becomes tedious, if not odious.

§ 21. After the Scholar has made himſelf perfect in the *Shake* and the *Diviſions*, the Maſter ſhould let him read and pronounce the Words, free from thoſe groſs and ridiculous Errors of Orthography, by which many deprive one Word of its double Conſonant, and add one to another, in which it is ſingle.

§ 22. After having corrected the Pronunciation, let him take Care that the Words be uttered in ſuch a Manner, without any Affectation, that

§ 21. The pronouncing *Eror* inſtead of *Error*; or *Dally* inſtead of *Daly*. The not diſtinguiſhing the double Conſonants from the ſingle, is an Error but too common at preſent.

they

they be distinctly understood, and no one Syllable be lost; for if they are not distinguished, the Singer deprives the Hearer of the greatest Part of that Delight which vocal Musick conveys by Means of the Words. For, if the Words are not heard so as to be understood, there will be no great Difference between a human Voice and a Hautboy. This Defect, tho' one of the greatest, is now-a-days more than common, to the greatest Disgrace of the Professors and the Profession; and yet they ought to know, that the Words only give the Preference to a Singer above an instrumental Performer, admitting them to be of equal Judgment and Knowledge. Let the modern Master learn to make use of this Advice, for never was it more necessary than at present.

§ 23. Let him exercise the Scholar to be very ready in joining the Syllables to the Notes, that he may never be at a Loss in doing it.

§ 24. Let him forbid the Scholar to take Breath in the Middle of a Word, becauſe the dividing it in two is an Error againſt Nature; which muſt not be followed, if we would avoid being laugh'd at. In interrupted Movements, or in long *Diviſions*, it is not ſo rigorouſly required, when the one or the other cannot be ſung in one Breath. Anciently ſuch Cautions were not neceſſary, but for the Learners of the firſt Rudiments; now the Abuſe, having taken its Riſe in the modern Schools, gathers Strength, and is grown familiar with thoſe who pretend to Eminence. The Maſter may correct this Fault, in teaching the Scholar to manage his Reſpiration, that he may always be provided with more Breath than is needful; and may avoid undertaking what, for want of it, he cannot go through with.

§ 25. Let him ſhew, in all ſorts of Compoſitions, the proper Place where to take Breath, and without Fatigue; becauſe there are Singers who give

Pain

Pain to the Hearer, as if they had an Aſthma, taking Breath every Moment with Difficulty, as if they were breathing their laſt.

§ 26. Let the Maſter create ſome Emulation in a Scholar that is negligent, inciting him to ſtudy the Leſſon of his Companion, which ſometimes goes beyond Genius ; becauſe, if inſtead of one Leſſon he hears two, and the Competition does not diſcountenance him, he may perhaps come to learn his Companion's Leſſon firſt, and then his own.

§ 27. Let him never ſuffer the Scholar to hold the Muſick-Paper, in Singing, before his Face, both that the Sound of the Voice may not be obſtructed, and to prevent him from being baſhful.

§ 28. Let him accuſtom the Scholar to ſing often in Preſence of Perſons of Diſtinction, whether from Birth, Quality, or Eminence in the Profeſſion, that by gradually loſing his Fear, he may acquire an Aſſurance, but not a Boldneſs. Aſſurance

leads to Fortune, and in a Singer becomes a Merit. On the contrary, the Fearful is moſt unhappy; labouring under the Difficulty of fetching Breath, the Voice is always trembling, and obliged to loſe Time at every Note for fear of being choaked: He gives us Pain, in not being able to ſhew his Ability in publick; diſguſts the Hearer, and ruins the Compoſitions in ſuch a Manner, that they are not known to be what they are. A timorous Singer is unhappy, like a Prodigal, who is miſerably poor.

§ 29. Let not the Maſter neglect to ſhew him, how great their Error is who make *Shakes* or *Diviſions*, or take Breath on the *ſyncopated* or *binding* Notes; and how much better Effect the holding out the Voice has. The Compoſitions, inſtead of loſing, acquire thereby greater Beauty.

§ 30. Let the Maſter inſtruct him in the *Forte* and *Piano*, but ſo as to

§ 29. See for the *ſyncopated*, *Ligatura*, or *binding* Notes, Pl. IV. Numb. 10.

uſe him more to the firſt than the ſecond, it being eaſier to make one ſing ſoft than loud. Experience ſhews that the *Piano* is not to be truſted to, ſince it is prejudicial though pleaſing; and if any one has a Mind to loſe his Voice, let him try it. On this Subject ſome are of Opinion, that there is an artificial *Piano*, that can make itſelf be heard as much as the *Forte*; but that is only Opinion, which is the Mother of all Errors. It is not Art which is the Cauſe that the *Piano* of a good Singer is heard, but the profound Silence and Attention of the Audience. For a Proof of this, let any indifferent Singer be ſilent on the Stage for a Quarter of a Minute when he ſhould ſing, the Audience, curious to know the Reaſon of this unexpected Pauſe, are huſh'd in ſuch a Manner, that if in that Inſtant he utter one Word with a ſoft Voice, it would be heard even by thoſe at the greateſt Diſtance.

§ 31. Let the Maſter remember, that whoſoever does not ſing to the

utmoſt Rigour of Time, deſerves not the Eſteem of the Judicious ; therefore let him take Care, there be no Alteration or Diminution in it, if he pretends to teach well, and to make an excellent Scholar.

§ 32. Though in certain Schools, Books of Church-Muſick and of *Madrigals* lie buried in Duſt, a good Maſter would wipe it off; for they are the moſt effectual Means to make a Scholar ready and ſure. If Singing was not for the moſt part performed by Memory, as is cuſtomary in theſe Days, I doubt whether certain Profeſſors could deſerve the Name of Singers of the firſt Rank.

§ 33. Let him encourage the Scholar if he improves; let him mortify him, without Beating, for Indolence; let him be more rigorous for Negligences ; nor let the Scholar ever

§ 32. *Madrigals* are Pieces in ſeveral Parts ; the laſt in Practice were about threeſcore Years ago ; then the Opera's began to be in Vogue, and good Muſick and the Knowledge of it began to decline.

end

end a Leſſon without having profited ſomething.

§ 34. An Hour of Application in a Day is not ſufficient, even for one of the quickeſt Apprehenſion; the Maſter therefore ſhould conſider how much more Time is neceſſary for one that has not the ſame Quickneſs, and how much he is obliged to conſult the Capacity of his Scholar. From a mercenary Teacher this neceſſary Regard is not to be hoped for; expected by other Scholars, tired with the Fatigue, and ſollicited by his Neceſſities, he thinks the Month long; looks on his Watch, and goes away. If he be but poorly paid for his Teaching, --- a God-b'wy to him.

CHAP. V.

Of Recitative.

RECITATIVE is of three Kinds, and ought to be taught in three different Manners.

§ 2. The firſt, being uſed in Churches, ſhould be ſung as becomes the Sanctity of the Place, which does not admit thoſe wanton Graces of a lighter Stile; but requires ſome *Meſſa di Voce*, many *Appoggiatura's*, and a noble Majeſty throughout. But the Art of expreſſing it, is not to be learned, but from the affecting Manner of thoſe who devoutly dedicate their Voices to the Service of God.

§ 3. The ſecond is Theatrical, which being always accompanied with

with Action by the Singer, the Maſter is obliged to teach the Scholar a certain natural Imitation, which cannot be beautiful, if not expreſſed with that Decorum with which Princes ſpeak, or thoſe who know how to ſpeak to Princes.

§ 4. The laſt, according to the Opinion of the moſt Judicious, touches the Heart more than the others, and is called *Recitativo di Camera*. This requires a more peculiar Skill, by reaſon of the Words, which being, for the moſt part, adapted to move the moſt violent Paſſions of the Soul, oblige the Maſter to give the Scholar ſuch a lively Impreſſion of them, that he may ſeem to be affected with them himſelf. The Scholar having finiſhed his Studies, it will be but too

§ 4. *Muſica di Camera.* Chamber, or private, Muſick; where the Multitude is not courted for Applauſe, but only the true Judges; and conſiſts chiefly in *Cantata's*, *Duetto's*, &c. In the Recitative of *Cantata's*, our Author excelled in a ſingular Manner for the pathetick Expreſſion of the Words.

eaſily

eaſily diſcovered if he ſtands in Need of this Leſſon. The vaſt Delight, which the Judicious feel, is owing to this particular Excellence, which, without the Help of the uſual Ornaments, produces all this Pleaſure from itſelf; and, let Truth prevail, where Paſſion ſpeaks, all *Shakes*, all *Diviſions* and *Graces* ought to be ſilent, leaving it to the ſole Force of a beautiful Expreſſion to perſuade.

§ 5. The Church *Recitative* yields more Liberty to the Singer than the other two, particularly in the final Cadence; provided he makes the Advantage of it that a Singer ſhould do, and not as a Player on the Violin.

§ 6. The Theatrical leaves it not in our Election to make Uſe of this Art, leſt we offend in the Narrative, which ought to be natural, unleſs in a *Soliloquy*, where it may be in the Stile of Chamber-Muſick.

§ 7. The third abſtains from great part of the Solemnity of the firſt, and con-

contents itſelf with more of the ſecond.

§ 8. The Defects and unſufferable Abuſes which are heard in *Recitatives*, and not known to thoſe who commit them, are innumerable. I will take Notice of ſeveral Theatrical ones, that the Maſter may correct them.

§ 9. There are ſome who ſing *Recitative* on the Stage like That of the Church or Chamber; ſome in a perpetual Chanting, which is inſufferable; ſome over-do it and make it a Barking; ſome whiſper it, and ſome ſing it confuſedly; ſome force out the laſt Syllable, and ſome ſink it; ſome ſing it bluſt'ring, and ſome as if they were thinking of ſomething elſe; ſome in a languiſhing Manner; others in a Hurry; ſome ſing it through the Teeth, and others with Affectation; ſome do not pronounce the Words, and others do not expreſs them; ſome ſing it as if laughing, and ſome crying; ſome ſpeak it, and ſome hiſs it; ſome hallow, bellow, and ſing it out

of

of Tune; and, together with their Offences againſt Nature, are guilty of the greateſt Fault, in thinking themſelves above Correction.

§ 10. The *modern* Maſters run over with Negligence their Inſtructions in all Sorts of *Recitatives*, becauſe in theſe Days the Study of Expreſſion is looked upon as unneceſſary, or deſpiſed as *ancient*: And yet they muſt needs ſee every Day, that beſides the indiſpenſible Neceſſity of knowing how to ſing them, Theſe even teach how to act. If they will not believe it, let them obſerve, without flattering themſelves, if among their Pupils they can ſhew an Actor of equal Merit with *Cortona* in the Tender; * of Baron *Balarini* in the Imperious; or other famous Actors that at preſent appear, tho' I name them not; having determined in theſe Obſervations, not to mention

§ 10. *Cortona* liv'd above forty Years ago. *Balarini*, in Service at the Court of *Vienna*, much in Favour with the Emperor *Joſeph*, who made him a Baron.

any

any that are living, in whatſoever Degree of Perfection they be, though I eſteem them as they deſerve.

§ 11. A Maſter, that diſregards *Recitative*, probably does not underſtand the Words, and then, how can he ever inſtruct a Scholar in Expreſſion, which is the Soul of vocal Performance, and without which it is impoſſible to ſing well? Poor *Gentlemen Maſters*, who direct and inſtruct Beginners, without reflecting on the utter Deſtruction you bring on the Science, in undermining the principal Foundations of it! If you know not that the *Recitatives*, eſpecially in the vulgar or known Language, require thoſe Inſtructions relative to the Force of the Words, I would adviſe you to renounce the Name, and Office of *Maſters*, to thoſe who can maintain them; your Scholars will otherwiſe be made a Sacrifice to Ignorance, and not knowing how to diſtinguiſh the Lively from the Pathetick, or the Vehement from the Tender, it will be no wonder if you ſee them ſtupid

on

on the Stage, and ſenſeleſs in a Chamber. To ſpeak my Mind freely, yours and their Faults are unpardonable; it is inſufferable to be any longer tormented in the Theatres with *Recitatives*, ſung in the Stile of a Choir of *Capuchin* Friars.

§ 12. The Reaſon, however, of not giving more Expreſſion to the *Recitative*, in the Manner of thoſe called *Antients*, does not always proceed from the Incapacity of the Maſter, or the Negligence of the Singer, but from the little Knowledge of the *modern* Compoſers, (we muſt except ſome of Merit) who ſet it in ſo unnatural a Taſte, that it is not to be taught, acted or ſung. In Juſtification of the Maſter and the Singer let Reaſon decide. To blame the Compoſer, the ſame Reaſon forbids me entering into a Matter too high for my low Underſtanding, and wiſely bids me conſider the little Inſight I can boaſt of, barely ſufficient for a Singer, or to write plain Counterpoint. But when I conſider I have undertaken in theſe

Ob-

Obſervations, to procure diverſe Advantages to vocal Performers, ſhould I not ſpeak of Compoſition, a Subject ſo neceſſary, I ſhould be guilty of a double Fault. My Doubts in this Perplexity are reſolved by the Reflection, that *Recitatives* have no Relation to Counterpoint. If That be ſo, what Profeſſor knows not, that many theatrical *Recitatives* would be excellent if they were not confuſed one with another; if they could be learned by Heart; if they were not deficient in reſpect of adapting the Muſick to the Words; if they did not frighten thoſe who ſing them, and hear them, with unnatural Skips; if they did not offend the Ear and Rules with the worſt Modulations; if they did not diſguſt a good Taſte with a perpetual Sameneſs; if, with their cruel Turns and Changes of Keys, they did not pierce one to the Heart; and, finally, if the Periods were not crippled by them who know neither Point nor Comma? I am aſtoniſhed that ſuch as theſe do not, for their Improvement,

endeavour to imitate the *Recitatives* of thoſe Authors, who repreſent in them a lively Image of Nature, by Sounds which of themſelves expreſs the Senſe, as much as the very Words. But to what Purpoſe do I ſhew this Concern about it? Can I expect that theſe Reaſons, with all their Evidences, will be found good, when, even in regard to Muſick, Reaſon itſelf is no more in the *Mode?* Cuſtom has great Power. She arbitrarily releaſes her Followers from the Obſervance of the true Rules, and obliges them to no other Study than that of the *Ritornello's*, and will not let them uſeleſſly employ their precious Time in the Application to *Recitative*, which, according to her Precepts, are the work of the Pen, not of the Mind. If it be Negligence or Ignorance, I know not; but I know very well, that the Singers do not find their Account in it.

§ 13. Much more might ſtill be

§ 13. See Broken Cadences, Pl. V. Numb. 1.
——Final Cadences, Pl. V. Numb. 2.

ſaid

ſaid on the Compoſitions of *Recitative* in general, by reaſon of that tedious chanting that offends the Ear with a thouſand broken Cadences in every Opera, which Cuſtom has eſtabliſhed, though they are without Taſte or Art. To reform them all, would be worſe than the Diſeaſe; the introducing every time a final Cadence would be wrong: But if in theſe two Extremes a Remedy were neceſſary, I ſhould think, that among an hundred broken Cadences, ten of them, briefly terminated on Points that conclude a Period, would not be ill employed. The Learned, however, do not declare themſelves upon it, and from their Silence I muſt hold myſelf condemned.

§ 14. I return to the Maſter, only to put him in Mind, that his Duty is to teach Muſick; and if the Scholar, before he gets out of his Hands, does not ſing readily and at Sight, the Innocent is injured without Remedy from the Guilty.

§ 15. If after theſe Inſtructions, the Maſter does really find himſelf capable of communicating to his Scholar Things of greater Moment, and what may concern his farther Progreſs, he ought immediately to initiate him in the Study of Church-Airs, in which he muſt lay aſide all the theatrical effeminate Manner, and ſing in a manly Stile; for which Purpoſe he will provide him with different natural and eaſy *Motets* *, grand and genteel, mix'd with the Lively and the Pathetick, adapted to the Ability he has diſcovered in him, and by frequent Leſſons make him become perfect in them with Readineſs and Spirit. At the ſame time he muſt be careful that the Words be well pronounced, and perfectly underſtood; that the *Recitatives* be expreſſed with Strength, and ſupported without Affectation; that in the Airs he be not wanting in Time, and in introducing ſome Graces of good Taſte; and, above all, that

*§ 15. *Motets*, or Anthems.

the

the final Cadences of the *Motets* be performed with Diviſions diſtinct, ſwift, and in Tune. After this he will teach him that Manner, the Taſte of *Cantata's* requires, in order, by this Exerciſe, to diſcover the Difference between one Stile and another. If, after this, the Maſter is ſatisfied with his Scholar's Improvement, yet let him not think to make him ſing in Publick, before he has the Opinion of ſuch Perſons, who know more of ſinging than of flattering; becauſe, they not only will chuſe ſuch Compoſitions proper to do him Honour and Credit, but alſo will correct in him thoſe Defects and Errors, which out of Overſight or Ignorance the Maſter had not perceived or corrected.

§ 16. If Maſters did conſider, that from our firſt appearing in the Face of the World, depends our acquiring Fame and Courage, they would not ſo blindly expoſe their Pupils to the Danger of falling at the firſt Step.

§ 17. But if the Master's Knowledge extends no farther than the foregoing Rules, then ought he in conscience to desist, and to recommend the Scholar to better Instructions. However, before the Scholar arrives at this, it will not be quite unnecessary to discourse with him in the following Chapters, and if his Age permits him not to understand me, those, who have the Care of him, may.

CHAP.

CHAP. VI.

Obſervations for a Student.

BEFORE entering on the extenſive and difficult Study of the *Florid*, or *figured Song*, it is neceſſary to conſult the Scholar's Genius; for if Inclination oppoſes, it is impoſſible to force it, and when That incites, the Scholar proceeds with Eaſe and Pleaſure.

§ 2. Suppoſing then, that the Scholar is earneſtly deſirous of becoming a Maſter in ſo agreable a Profeſſion, and being fully inſtructed in theſe tireſome Rudiments, beſides many others that may have ſlipt my weak Memory; after a ſtrict Care of his Morals, he ſhould give the reſt of

his Attention to the Study of ſinging in Perfection, that by this Means he may be ſo happy as to join the moſt noble Qualities of the Soul to the Excellencies of his Art.

§ 3. He that ſtudies Singing muſt conſider, that Praiſe or Diſgrace depends very much on his Voice, which if he has a Mind to preſerve, he muſt abſtain from all Manner of Diſorders, and all violent Diverſions.

§ 4. Let him be able to read perfectly, that he may not be put to Shame for ſo ſcandalous an Ignorance. Oh, how many are there, who had need to learn the Alphabet!

§ 5. In caſe the Maſter knows not how to correct the Faults in Pronunciation, let the Scholar endeavour to learn the beſt by ſome other Means; becauſe, the not being born

§ 5. The Proverb is, * *Lingua* Toſcana *in bocca* Romana. — This regards the different Dialects in *Italy*; as *Neapolitan*, *Venetian*, &c. the ſame, in Compariſon, *London* to *York*, or *Somerſetſhire*.

in

in *Tuſcany*, will not excuſe the Singer's Imperfection.

§ 6. Let him likewiſe very carefully endeavour to correct all other Faults that the Negligence of his Maſter may have paſſed over.

§ 7. With the Study of Muſick, let him learn alſo at leaſt the Grammar, to underſtand the Words he is to ſing in Churches, and to give the proper Force to the Expreſſion in both Languages. I believe I may be ſo bold to ſay, that divers Profeſſors do not even underſtand their own Tongue, much leſs the *Latin*.

§ 8. Let him continually, by himſelf, uſe his Voice to a Velocity of Motion, if he thinks to have a Command over it, and that he may not go by the Name of a pathetick Singer.

§ 9. Let him not omit frequently to put forth, and to ſtop, the Voice,

§ 7. The Church-Muſick in *Italy* is all in *Latin*, except *Oratorio's*, which are Entertainments in their Churches. It is therefore neceſſary to have ſome Notion of the *Latin* Tongue.

that

that it may always be at his Command.

§ 10. Let him repeat his Leſſon at Home, till he knows it perfectly; and with a local Memory let him retain it, to ſave his Maſter the Trouble of Teaching, and himſelf of ſtudying it over again.

§ 11. Singing requires ſo ſtrict an Application, that one muſt ſtudy with the Mind, when one cannot with the Voice.

§ 12. The unwearied Study of Youth is ſure to overcome all Obſtacles that oppoſe, though Defects were ſuck'd in with our Mother's Milk. This Opinion of mine is ſubject to ſtrong Objections; however, Experience will defend it, provided he corrects himſelf in time. But if he delays it, the older he grows the more his Faults will encreaſe.

§ 13. Let him hear as much as he can the moſt celebrated Singers, and likewiſe the moſt excellent inſtrumental Performers; becauſe, from the Attention in hearing them, one reaps more

more Advantage than from any Inſtruction whatſoever.

§ 14. Let him endeavour to copy from Both, that he may inſenſibly, by the Study of others, get a good Taſte. This Advice, though extremely uſeful to a Student, is notwithſtanding infinitely prejudicial to a Singer, as I ſhall ſhew in its proper Place.

§ 15. Let him often ſing the moſt agreable Compoſitions of the beſt Authors, and accuſtom the Ear to that which pleaſes. I'd have a Student know, that by the abovementioned Imitations, and by the Idea of good Compoſitions, the Taſte in Time becomes Art, and Art Nature.

§ 16. Let him learn to accompany himſelf, if he is ambitious of ſinging well. The Harpſichord is a great Incitement to Study, and by it we continually improve in our Knowledge. The evident Advantage ariſing to the

§ 14. The firſt Caution againſt imitating injudiciouſly the Inſtrumental with the Voice.

Singer

Singer from that lovely Inſtrument, makes it ſuperfluous to ſay more on that Head. Moreover, it often happens to one who cannot play, that without the Help of another he cannot be heard, and is thereby to his Shame obliged to deny the Commands of thoſe whom it would be to his Advantage to obey.

§ 17. Till a Singer pleaſes himſelf, it is certain he cannot pleaſe others. Therefore conſider, if ſome Profeſſors of no ſmall Skill have not this Pleaſure for want of ſufficient Application, what muſt the Scholar do? Study, —and ſtudy again, and not be ſatisfied.

§ 18. I am almoſt of Opinion, that all Study and Endeavours to ſing are infallibly vain, if not accompanied with ſome little Knowledge of Counterpoint. One, who knows how to compoſe, can account for what he

§ 18. The *Italians* have a Saying, *Voce di Compoſitore*, to denote a bad or an indifferent Voice.

does,

does, and he, who has not the ſame Light, works in the Dark, not knowing how to ſing without committing Errors. The moſt famous *Ancients* know the intrinſick Value of this Precept from the Effects. And a good Scholar ought to imitate them, without conſidering whether this Leſſon be according to the *Mode* or not. For though, in theſe Days, one now and then hears admirable Performances, proceeding from a natural Taſte, yet they are all done by Chance; but where that Taſte is wanting, if they are not execrable, at leaſt they will be very bad: For Fortune not being always at their Command, they cannot be ſure to agree, neither with Time nor Harmony. This Knowledge although requiſite, I would not however adviſe a Scholar to give himſelf up to an intenſe Application, it being certain, I ſhould teach him the readieſt way to loſe his Voice; but I exhort him only to learn the princi-

pal Rules, that he may not be quite in the Dark.

§ 19. To ſtudy much, and preſerve a Voice in its full Beauty, are two Things almoſt incompatible; there is between them ſuch a ſort of Amity, as cannot laſt without being prejudicial to the one or the other. However, if one reflects, that Perfection in a Voice is a Gift of Nature, and in Art a painful Acquiſition, it will indeed be allowed, that this latter excels in Merit, and more deſerves our Praiſe.

§ 20. Whoever ſtudies, let him look for what is moſt excellent, and let him look for it wherever it is, without troubling himſelf whether it be in the Stile of fifteen or twenty Years ago, or in that of theſe Days; for all Ages have their good and bad Productions. It is enough to find out the beſt, and profit by them.

§ 21. To my irreparable Misfortune,

§ 21. *Cantabile*, the Tender, Paſſionate, Pathe-

tune, I am old ; but were I young, I would imitate as much as poſſibly I could the *Cantabile* of thoſe who are branded with the opprobrious Name of *Ancients*; and the *Allegro* of thoſe who enjoy the delightful Appellation of *Moderns*. Though my Wiſh is vain as to myſelf, it will be of Uſe to a prudent Scholar, who is deſirous to be expert in both Manners, which is the only way to arrive at Perfection; but if one was to chuſe, I ſhould freely, without Fear of being tax'd with Partiality, adviſe him to attach himſelf to the Taſte of the firſt.

§ 22. Each Manner of Singing hath a different Degree of Eminence; the Nervous and Strong is diſtinguiſhed from the Puerile and Weak, as is the Noble from the Vulgar.

§ 23. A Student muſt not hope for Applauſe, if he has not an utter Abhorrence of Ignorance.

Pathetick; more Singing than *Allegro*, which is Lively, Brisk, Gay, and more in the executive Way.

§ 24. Whoever does not aſpire to the firſt Rank, begins already to give up the ſecond, and by little and little will reſt contented with the loweſt.

§ 25. If, out of a particular Indulgence to the Sex, ſo many female Singers have the Graces ſet down in Writing, one that ſtudies to become a good Singer ſhould not follow the Example; whoſoever accuſtoms himſelf to have Things put in his Mouth, will have no Invention, and becomes a Slave to his Memory.

§ 26. If the Scholar ſhould have any Defects, of the Noſe, the Throat, or of the Ear, let him never ſing but when the Maſter is by, or ſomebody that underſtands the Profeſſion, in order to correct him, otherwiſe he will get an ill Habit, paſt all Remedy.

§ 27. When he ſtudies his Leſſon at Home, let him ſometimes ſing before a Looking-glaſs, not to be enamoured with his own Perſon, but to avoid thoſe convulſive Motions of the

Body,

Body, or of the Face (for ſo I call the Grimaces of an affected Singer) which, when once they have took Footing, never leave him.

§ 28. The beſt Time for Study is with the riſing of the Sun; but thoſe, who are obliged to ſtudy, muſt employ all their Time which can be ſpared from their other neceſſary Affairs.

§ 29. After a long Exerciſe, and the Attainment of a true Intonation, of a *Meſſa di Voce*, of *Shakes*, of *Diviſions*, and *Recitative* well expreſſed, if the Scholar perceives that his Maſter cannot teach him all the Perfection of Execution required in the more refined Art of ſinging the Airs, or if he cannot always be by his Side, then will he begin to be ſenſible of the Need he has of that Study, in which the beſt Singer in the World is ſtill a Learner, and muſt be his own Maſter. Suppoſing this Reflection juſt, I adviſe him for his firſt Inſight, to read the

following Chapter, in order thereby to reap greater Advantage from thoſe that can ſing the *Airs*, and teach to ſing them.

CHAP.

CHAP. VII.

Of Airs.

IF whoever introduced the Cuſtom of repeating the firſt Part of the *Air*, (which is called *Da Capo*) did it out of a Motive to ſhew the Capacity of the Singer, in varying the Repetition, the Invention cannot be blam'd by Lovers of Muſick; though in reſpect of the Words it is ſometimes an Impropriety.

§ 1. Suppoſe the firſt Part expreſſed Anger, and the ſecond relented, and was to expreſs Pity or Compaſſion, he muſt be angry again in the *Da Capo*. This often happens, and is very ridiculous if not done to a real Purpoſe, and that the Subject and Poetry require it.

§ 2. By the *Ancients* beforementioned, *Airs* were ſung in three different Manners; for the Theatre, the Stile was lively and various; for the Chamber, delicate and finiſh'd; and for the Church, moving and grave. This Difference, to very many *Moderns*, is quite unknown.

§ 3. A Singer is under the greateſt Obligation to the Study of the *Airs*; for by them he gains or loſes his Reputation. To the acquiring this valuable Art, a few verbal Leſſons cannot ſuffice; nor would it be of any great Profit to the Scholar, to have a great Number of *Airs*, in which a Thouſand of the moſt exquiſite Paſſages of different Sorts were written down: For they would not ſerve for all Purpoſes, and there would always be wanting that Spirit which accompanies extempore Performances, and is preferable to all ſervile Imitations. All (I think) that can be ſaid, is to re-

§ 3. It is ſuppoſed, the Scholar is arrived to the Capacity of knowing Harmony and Counterpoint.

com-

commend to him an attentive Obſervation of the Art, with which the beſt Singers regulate themſelves to the Baſs, whereby he will become acquainted with their Perfections, and improve by them. In order to make his Obſervations with the greater Exactneſs, let him follow the Example of a Friend of mine, who never went to an Opera without a Copy of all the Songs, and, obſerving the fineſt Graces, confin'd to the moſt exact Time of the Movement of the Baſs, he made thereby a great Progreſs.

§ 4. Among the Things worthy of Conſideration, the firſt to be taken Notice of, is the Manner in which all *Airs* divided into three Parts are to be ſung. In the firſt they require nothing but the ſimpleſt Ornaments, of a good Taſte and few, that the Compoſition may remain ſimple, plain, and pure; in the ſecond they expect, that to this Purity ſome artful Gra-

§ 4. The general dividing of *Airs* deſcribed, to which the Author often refers.

ces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and, in repeating the *Air*, he that does not vary it for the better, is no great Maſter.

§ 5. Let a Student therefore accuſtom himſelf to repeat them always differently, for, if I miſtake not, one that abounds in Invention, though a moderate Singer, deſerves much more Eſteem, than a better who is barren of it; for this laſt pleaſes the Connoiſſeurs but for once, whereas the other, if he does not ſurpriſe by the Rareneſs of his Productions, will at leaſt gratify your Attention with Variety.

§ 6. The moſt celebrated among the *Ancients* piqued themſelves in varying every Night their Songs in the Opera's, not only the *Pathetick*, but alſo the *Allegro*. The Student, who is not well grounded, cannot undertake this important Taſk.

§ 5. With due Deference to our Author, it may be feared, that the Affectation of Singing with Variety has conduced very much to the introducing a bad Taſte.

§ 7.

§ 7. Without varying the *Airs*, the Knowledge of the Singers could never be diſcovered ; but from the Nature and Quality of the Variations, it will be eaſily diſcerned in two of the greateſt Singers which is the beſt.

§ 8. Returning from this Digreſſion to the above-mentioned repeating the firſt Part of the *Air* with Variation, the Scholar will therein find out the Rules for Gracing, and introducing Beauties of his own Invention : Theſe will teach him, that Time, Taſte, and Skill, are ſometimes of but ſmall Advantage to one who is not ready at *extempore* Embelliſhments ; but they ſhould not allow, that a Superfluity of them ſhould prejudice the Compoſition, and confound the Ear.

§ 9. Let a Scholar provide himſelf with a Variety of Graces and Embelliſhments, and then let him make uſe of them with Judgment ; for if he

§ 8. Continuation of the general dividing *Airs* in § 4. The End of this Section is a ſeaſonable Corrective of the Rule preſcribed in the foregoing fifth Section.

obſerves,

obſerves, he will find that the moſt celebrated Singers never make a Parade of their Talent in a few Songs; well knowing, that if Singers expoſe to the Publick all they have in their Shops, they are near becoming Bankrupts.

§ 10. In the Study of *Airs*, as I have before ſaid, one cannot take Pains enough; for, though certain Things of ſmall Effect may be omitted, yet how can the Art be called perfect if the Finiſhing is wanting?

§ 11. In *Airs* accompanied only with a Baſs, the Application of him who ſtudies Graces is only ſubject to Time, and to the Baſs; but in thoſe, that are accompanied with more Inſtruments, the Singer muſt be alſo attentive to their Movement, in order to avoid the Errors committed by thoſe who are ignorant of the Contrivance of ſuch Accompaniments.

§ 12. To prevent ſeveral falſe Steps in ſinging the *Airs*, I would ſtrongly inculcate to a Student, firſt, never to give over practiſing in private, till he

he is ſecure of committing no Error in Publick; and next, that at the firſt Rehearſal the *Airs* be ſung without any other Ornaments than thoſe which are very natural; but with a ſtrict Attention, to examine at the ſame time in his Mind, where the artificial ones may be brought in with Propriety in the ſecond; and ſo from one Rehearſal to another, always varying for the better, he will by Degrees become a great Singer.

§ 13. The moſt neceſſary Study for ſinging *Airs* in Perfection, and what is more difficult than any other, is to ſeek for what is eaſy and natural, as well as of beautiful Inventions. One who has the good Fortune to unite two ſuch rare Talents, with an agreeable *putting forth* of the Voice, is a very happy Singer.

§ 14. Let him, who ſtudies under the Diſadvantage of an ungrateful Genius, remember for his Comfort, that ſinging in Tune, Expreſſion, *Meſſa di Voce*, the *Appoggiatura's*, *Shakes*, *Diviſions*, and accompanying himſelf,

are the principal Qualifications; and no ſuch inſuperable Difficulties, but what may be overcome. I know, they are not ſufficient to enable one to ſing in Perfection; and that it would be Weakneſs to content one's ſelf with only ſinging tolerably well; but Embelliſhments muſt be called in to their aid, which ſeldom refuſe the Call, and ſometimes come unſought, Study will do the Buſineſs.

§ 15. Let him avoid all thoſe Abuſes which have overſpread and eſtabliſhed themſelves in the *Airs*, if he will preſerve Muſick in its Chaſtity.

§ 16. Not only a Scholar, but every Singer ought to forbear *Caricatura's*, or mimicking others, from the very bad Conſequences that attend them. To make others laugh, hardly gains any one Eſteem, but certainly gives Offence; for no-body likes to appear ridiculous or ignorant. This Mimicking ariſes for the moſt part from a concealed Ambition to ſhew their own Merit, at another's Expence; not without a Mixture of Envy and Spight.

Spight. Examples ſhew us but too plainly the great Injury they are apt to do, and that it well deſerves Reproof; for Mimickry has ruin'd more than one Singer.

§ 17. I cannot ſufficiently recommend to a Student the exact keeping of Time; and if I repeat the ſame in more than one Place, there is more than one Occaſion that moves me to it; becauſe, even among the Profeſſors of the firſt Rank there are few, but what are almoſt inſenſibly deceived into an Irregularity, or haſtening of Time, and often of both; which though in the Beginning is hardly perceptible, yet in the Progreſs of the *Air* becomes more and more ſo, and at the laſt the Variation, and the Error is diſcovered.

§ 18. If I do not adviſe a Student to imitate ſeveral of the *Moderns* in their Manner of ſinging *Airs*, it is from their Neglect of keeping Time, which ought to be inviolable, and not ſacrificed to their beloved Paſſages and Diviſions.

§ 19. The Preſumption of ſome Singers is not to be borne with, who expect that an whole *Orcheſtre* ſhould ſtop in the midſt of a well-regulated Movement, to wait for their ill-grounded Caprices, learned by Heart, carried from one Theatre to another, and perhaps ſtolen from ſome applauded female Singer, who had better Luck than Skill, and whoſe Errors were excuſed in regard to her Sex.——Softly, ſoftly with your Criticiſm, ſays one; this, if you do not know it, is called Singing after the *Mode* ——— Singing after the *Mode?* ——— I ſay, you are miſtaken. The ſtopping in the *Airs* at every ſecond and fourth, and on all the ſeventhes and ſixths of the Baſs, was a bad Practice of the ancient Maſters, diſapproved fifty Years ago by *Rivani*, called *Ciecolino* *, who with invincible Reaſons ſhewed the proper Pla-

* § 19. *Rivani*, called *Ciecolino*, muſt have written ſome Treatiſe on Time, which is not come to us, therefore no further Account can be given of him.

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ces for Embelliſhments, without begging Pauſes. This Precept was approved by ſeveral eminent Perſons, among whom was Signor *Piſtochi* *, the moſt famous of our, and all

* *Piſtochi* was very famous above fifty Years ago, and refined the Manner of ſinging in *Italy*, which was then a little crude. His Merit in this is acknowledged by all his Countrymen, contradicted by none. Briefly, what is recounted of him, is, that when he firſt appeared to the World, and a Youth, he had a very fine treble Voice, admired and encouraged univerſally, but by a diſſolute Life loſt it, and his Fortune. Being reduced to the utmoſt Miſery, he entered into the Service of a Compoſer, as a Copyiſt, where he made uſe of the Opportunity of learning the Rules of Compoſition, and became a good Proficient. After ſome Years, he recovered a little Glimpſe of Voice, which by Time and Practice turned into a fine *Contr' Alto*. Having Experience on his Side, he took Care of it, and as Encouragement came again, he took the Opportunity of travelling all *Europe* over, where hearing the different Manners and Taſtes, he appropriated them to himſelf, and formed that agreeable Mixture, which he produced in *Italy*, where he was imitated and admired. He at laſt paſt many Years, when in an affluent Fortune, at the Court of *Anſpach*, where he had

all preceding Times, who has made himſelf immortal, by ſhewing the way of introducing Graces without tranſgreſſing againſt Time. This Example alone, which is worth a Thouſand, (O my rever'd *Moderns!*) ſhould be ſufficient to undeceive you. But if this does not ſatisfy you, I will add, that *Sifacio* * with his mellifluous Voice

a Stipend, and lived an agreeable eaſy Life; and at laſt retired to a Convent in *Italy*. It has been remark'd, that though ſeveral of his Diſciples ſhewed the Improvement they had from him, yet others made an ill uſe of it, having not a little contributed to the Introduction of the *modern* Taſte.

* *Sifacio*, famous beyond any, for the moſt ſingular Beauty of his Voice. His Manner of Singing was remarkably plain, conſiſting particularly in the *Meſſa di Voce*, the putting forth his Voice, and the Expreſſion.

There is an *Italian* Saying, that an hundred Perfections are required in an excellent Singer, and he that hath a fine Voice has ninety-nine of them.

It is alſo certain, that as much as is allotted to Volubility and Tricks, ſo much is the Beauty of the Voice ſacrificed; for the one cannot be done without Prejudice to the other.

Sifa

Voice embrac'd this Rule; that *Buzzolini* * of incomparable Judgment highly esteemed it: After them *Luigino* † with his soft and amorous Stile followed their Steps; likewise *Signora Boschi* ‡, who, to the Glory of her Sex, has made it appear, that Women, who study, may instruct even Men of some Note. That *Signora Lotti* ||, strictly

Sifacio got that Name from his acting the Part of *Syphax* the first time he appeared on the Stage. He was in *England* when famous, and belonged to King *James* the Second's Chapel. After which he returned to *Italy*, continuing to be very much admired, but at last was waylaid, and murthered for his Indiscretion.

* *Buzzolini*, the Name known, but no Particulars of him.

† *Luigino*, in the Service of the Emperor *Joseph*, and a Scholar of *Pistochi*.

‡ *Signora Boschi* was over in *England* in Queen *Anne*'s Time; she sung one Season in the Opera's, returned to *Venice*, and left her Husband behind for several Years; he sung the Bass. She was a Mistress of Musick, but her Voice was on the Decay when she came here.

‖ *Santini*, afterwards *Signora Lotti*. She was famous above forty Years ago, and appeared at several Courts in *Germany*, where she was sent for;

ſtrictly keeping to the ſame Rules, with a penetrating Sweetneſs of Voice, gained the Hearts of all her Hearers. If Perſons of this Rank, and others at preſent celebrated all over *Europe*, whom I forbear to name; if all theſe have not Authority enough to convince you, that you have no Right to alter the Time by making Pauſes, conſider at leaſt, that by this Error in reſpect of Time, you often fall into a greater, which is, that the Voice remains unaccompanied, and deprived of Harmony; and thereby becomes flat and tireſome to the beſt Judges. You will perhaps ſay in Excuſe, that few Auditors have this Diſcern-

for; then retired to *Venice*, where ſhe married *Signor Lotti*, Chapel-Maſter of St. *Mark*.

All theſe Singers, though they had a Talent particular to themſelves, they could, however, ſing in ſeveral ſorts of Stile; on the contrary, one finds few, but what attempt nothing that is out of their Way. A modern Singer of the good Stile, being asked, whether ſuch and ſuch Compoſitions would not pleaſe at preſent in *Italy*? No doubt, ſaid he, they would, but where are the Singers that can ſing them?

ment, and that there are Numbers of the others, who blindly applaud every thing that has an Appearance of Novelty. But whoſe Fault is this? An Audience, that applauds what is blameable, cannot juſtify your Faults by their Ignorance; it is your Part to ſet them right, and, laying aſide your ill-grounded Practice, you ſhould own, that the Liberties you take are againſt Reaſon, and an Inſult upon all thoſe inſtrumental Performers that are waiting for you, who are upon a Level with you, and ought to be ſubſervient only to the Time. In ſhort, I would have you reflect, that the abovementioned Precept will always be of Advantage to you; for though under the neglecting of it, you have a Chance to gain Applauſe of the Ignorant only; by obſerving it, you will juſtly merit that of the Judicious, and the Applauſe will become univerſal.

§ 20. Beſides the Errors in keeping Time, there are other Reaſons, why a Student ſhould not imitate the *modern* Gentlemen in ſinging *Airs*, ſince it

it plainly appears that all their Application now is to divide and ſubdivide in ſuch a Manner, that it is impoſſible to underſtand either Words, Thoughts, or Modulation, or to diſtinguiſh one *Air* from another, they ſinging them all ſo much alike, that, in hearing of one, you hear a Thouſand. —— And muſt the *Mode* triumph? It was thought, not many Years ſince, that in an Opera, one rumbling *Air* full of Diviſions was ſufficient for the moſt gurgling Singer to ſpend his Fire *; but the Singers of the preſent Time are not of that Mind, but rather, as if they were not ſatisfied with tranſforming them all with a horrible Metamorphoſis into ſo many Diviſions, they, like Racers, run full Speed, with redoubled Violence to their final Cadences, to make Reparation for the Time they think they have loſt du-

§ 20. Thoſe tremendous *Airs* are called in *Italian*, *un Aria di Bravura*; which cannot perhaps be better tranſlated into *Engliſh*, than a *Hectoring* Song.

ring

ring the Courſe of the *Air*. In the following Chapter, on the tormented and tortured Cadences, we ſhall ſhortly ſee the good Taſte of the *Mode*; in the mean while I return to the Abuſes and Defects in *Airs*.

§ 21. I cannot poſitively tell, who that *Modern* Compoſer, or that ungrateful Singer was, that had the Heart to baniſh the delightful, ſoothing, *Pathetick* from *Airs*, as if no longer worthy of their Commands, after having done them ſo long and pleaſing Service. Whoever he was, it is certain, he has deprived the Profeſſion of its moſt valuable Excellence. Aſk all the Muſicians in general, what their Thoughts are of the *Pathetick*, they all agree in the ſame Opinion, (a thing that ſeldom happens) and anſwer, that the *Pathetick* is what is moſt delicious to the Ear, what moſt ſweetly affects the Soul, and is the ſtrongeſt Baſis of Harmony. And muſt we be deprived of theſe Charms, without knowing the Reaſon why? Oh! I underſtand you: I ought not to aſk the

Maſ-

Maſters, but the Audience, thoſe capricious Protectors of the *Mode*, that cannot endure this; and herein lies my Miſtake. Alas! the *Mode* and the Multitude flow like Torrents, which when at their Height, having ſpent their Violence, quickly diſappear. The Miſchief is in the Spring itſelf; the Fault is in the Singers. They praiſe the *Pathetick*, yet ſing the *Allegro*. He muſt want common Senſe that does not ſee through them. They know the firſt to be the moſt Excellent, but they lay it aſide, knowing it to be the moſt difficult.

§ 22. In former times divers *Airs* were heard in the Theatre in this delightful Manner, preceded and accompanied with harmonious and well-modulated Inſtruments, that raviſhed the Senſes of thoſe who comprehended the Contrivance and the Melody; and if ſung by one of thoſe five or ſix eminent Perſons abovementioned, it was then impoſſible for a human Soul, not to melt into Tenderneſs and Tears from the violent Motion of the Affections.

tions. Oh! powerful Proof to confound the idoliz'd *Mode!* Are there in theſe Times any, who are moved with Tenderneſs, or Sorrow? ——No, (ſay all the Auditors) no; for, the continual ſinging of the *Moderns* in the *Allegro* Stile, though when in Perfection That deſerves Admiration, yet touches very ſlightly one that hath a delicate Ear. The Taſte of the *Ancients* was a Mixture of the *Lively* and the *Cantabile*, the Variety of which could not fail giving Delight; but the *Moderns* are ſo pre-poſſeſſed with Taſte in *Mode*, that, rather than comply with the former, they are contented to loſe the greateſt Part of its Beauty. The Study of the *Pathetick* was the Darling of the former; and Application to the moſt difficult Diviſions is the only Drift of the latter. *Thoſe* perform'd with more Judgment; and *Theſe* execute with greater Boldneſs. But ſince I have preſum'd to compare the moſt celebrated Singers in both Stiles, pardon me if I conclude with ſaying, that the *Moderns* are ar-

rived at the higheſt Degree of Perfection in ſinging to the *Ear*; and that the *Ancients* are inimitable in ſinging to the *Heart*.

§ 23. However, it ought not to be denied, but that the beſt Singers of theſe times have in ſome Particulars refined the preceding Taſte, with ſome Productions worthy to be imitated; and as an evident Mark of Eſteem, we muſt publickly own, that if they were but a little more Friends to the *Pathetick* and the *Expreſſive*, and a little leſs to the *Diviſions*, they might boaſt of having brought the Art to the higheſt Degree of Perfection.

§ 24. It may alſo poſſibly be, that the extravagant Ideas in the preſent Compoſitions, have deprived the abovementioned Singers of the Opportunity of ſhewing their Ability in the *Cantabile*; in as much as the *Airs* at preſent in vogue go Whip and Spur with ſuch violent Motions, as take away their Breath, far from giving them

them an Opportunity of ſhewing the Exquiſiteneſs of their Taſte. But, good God! ſince there are ſo many *modern* Compoſers, among whom are ſome of Genius equal, and perhaps greater than the beſt *Ancients*, for what Reaſon or Motive do they always exclude from their Compoſitions, the ſo-much-longed-for *Adagio*? Can its gentle Nature ever be guilty of a Crime? If it cannot gallop with the *Airs* that are always running Poſt, why not reſerve it for thoſe that require Repoſe, or at leaſt for a compaſſionate one, which is to aſſiſt an unfortunate Hero, when he is to ſhed Tears, or die on the Stage? ——No, Sir, No; the grand *Mode* demands that he be quick, and ready to burſt himſelf in his Lamentations, and weep with Livelineſs. But what can one ſay? The Reſentment of the *modern* Taſte is not appeaſed with the Sacrifice of the *Pathetick* and the *Adagio* only, two inſeparable Friends, but goes ſo far, as to preſcribe thoſe *Airs*, as Confederates, that have not

the *Sharp* third. Can any thing be more abſurd? *Gentlemen Compoſers*, (I do not ſpeak to the eminent, but with all due Reſpect) Muſick in my Time has chang'd its Stile three times: The firſt which pleaſed on the Stage, and in the Chamber, was that of *Pier. Simone* *, and of *Stradella* †; the ſecond

§ 24. * *Pierre Simone Agoſtini* lived about threeſcore Years ago. Several *Cantata's* of his Compoſition are extant, ſome of them very difficult, not from the Number of *Diviſions* in the vocal Part, but from the Expreſſion, and the ſurpriſing Incidents, and alſo the Execution of the Baſſes. He ſeems to be the firſt that put Baſſes with ſo much Vivacity; for *Chariſſimi* before him compoſed with more Simplicity, tho' he is reckoned to be one of the firſt, who enlivened his Muſick in the Movements of his Baſſes. Of *Pierre-Simone* nothing more is known but that he loved his Bottle, and when he had run up a Bill in ſome favourite Place, he compoſed a *Cantata*, and ſent it to a certain Cardinal, who never failed ſending him a fixed Sum, with which he paid off his Score.

† *Aleſſandro Stradella* lived about *Pier. Simone*'s Time, or very little after. He was a moſt excellent Compoſer, ſuperior in all Reſpects to the foregoing, and endowed with diſtinguiſhing perſonal

ſecond is of the beſt that are now living;

ſonal Qualifications. It is reported, that his favourite Inſtrument was the Harp, with which he ſometimes accompanied his Voice, which was agreeable. To hear ſuch a Compoſer play on the Harp, muſt have been what we can have no Notion of, by what we now hear. He ended his Life fatally, for he was murthered. The Fact is thus related. Being at *Genoa*, a Place where the Ladies are allowed to live with more Freedom than in any other Part of *Italy*, *Stradella* had the Honour of being admitted into a noble Family, the Lady whereof was a great Lover of Muſick. Her Brother, a wrong-headed Man, takes Umbrage at *Stradella*'s frequent Viſits there, and forbids him going upon his Peril, which Order *Stradella* obeys. The Lady's Husband not having ſeen *Stradella* at his Houſe for ſome Days, reproaches him with it. *Stradella*, for his Excuſe, tells him his Brother-in-law's Order, which the Nobleman is angry with, and charges him to continue his Viſits as formerly; he had been there ſcarce three or four Times, but one Evening going Home, attended by a Servant and a Lanthorn, four Ruffians ruſhed out, the Lady's Brother one among them, and with *Stiletts* or Daggers ſtabb'd him, and left him dead upon the Place. The People of *Genoa* all in a Rage ſought for the Murtherer, who was forced to fly, his Quality not being able to protect him. In another Account

living * ; and I leave others to judge whether they are *Modern*. But of your Stile, which is not quite eſtabliſhed yet in *Italy*, and which has yet gained no Credit at all beyond the *Alps*, thoſe that come after us will ſoon give their Opinion ; for *Modes* laſt not long. But if the Profeſſion is to continue, and end with the World, either you yourſelves will ſee your Miſtake, or your Succeſſors will re-

of him, this Particularity is mentioned ; that the Murderers purſued him to *Rome*, and on Enquiry learned, that an *Oratorio* of his Compoſition was to be performed that Evening; they went with an Intent to execute their Deſign, but were ſo moved with his Compoſition, that they rather choſe to tell him his Danger, adviſed him to depart, and be upon his Guard. But, being purſued by others, he loſt his Life. His Fate has been lamented by every Body, eſpecially by thoſe who knew his Merit, and none have thought him deſerving ſo ſad a Cataſtroph.

* When *Toſi* writ this, the Compoſers in Vogue were *Scarlatti*, *Bononcini*, *Gaſparini*, *Mancini*, &c. The laſt and modern Stile has pretty well ſpread itſelf all over *Italy*, and begins to have a great Tendency to the ſame beyond the *Alps*, as he calls it.

form

form it. Wou'd you know how? By baniſhing the Abuſes; and recalling the firſt, ſecond, and third *Mood* *, to relieve the fifth, ſixth, and eighth, which are quite jaded. They will revive the fourth and ſeventh now dead to you, and buried in Churches, for the final Cloſes. To oblige the Taſte of the Singers and the Hearers, the *Allegro* will now and then be mixed with the *Pathetick*. The *Airs* will not always be drowned with the Indiſcretion of the Inſtruments, that hide the artful Delicacy of the *Piano*, and the ſoft Voices, nay, even all Voices which will not bawl: They will no longer bear being teaſed with

* The *Moods*, here ſpoken of, our Author has not well explained. The Foundation he goes upon are the eight Church *Moods*. But his Meaning and Complaint is, that commonly the Compoſitions are in *C*, or in *A*, with their Tranſpoſitions, and that the others are not uſed or known. But to particularize here what the *Moods* are, and how to be uſed, is impoſſible, for that Branch only would require a large Treatiſe by itſelf.

Uni-

Uniſons *, the Invention of Ignorance, to hide from the Vulgar the Inſufficiency and Inability of many Men and Women Singers: They will recover the inſtrumental Harmony now loſt: They will compoſe more for the Voice than the Inſtruments: The part for the Voice will no more have the Mortification to reſign its Place to the Violins: The *Soprano's* and *Contr' Alto's* will no more ſing the *Airs* in the Manner of the Baſs, in Spight of a thouſand *Octaves*: And, finally, their *Airs* will be more affecting, and leſs alike; more ſtudied, and leſs painful to the Singer; and ſo much the more grand, as they are remote from the Vulgar. But, methinks, I hear it ſaid, that the theatrical Licence is great,

* The *Airs*, ſung in Uniſon with the Inſtruments, were invented in the *Venetian* Opera's, to pleaſe the *Barcaroles*, who are their Watermen; and very often their Applauſe ſupports an Opera. The *Roman* School always diſtinguiſhed itſelf, and required Compoſitions of Study and Care. How it is now at *Rome* is doubtful; but we do not hear that there are any *Corelli's*.

and that the *Mode* pleaſes, and that I grow too bold. And may I not reply, that the Abuſe is greater, that the Invention is pernicious, and that my Opinion is not ſingular? Am I the only Profeſſor who knows that the beſt Compoſitions are the Cauſe of ſinging well, and the worſt very prejudicial? Have we not more than once heard that the Quality of the Compoſitions has been capable, with a few Songs, of eſtabliſhing the Reputation of a middling Singer, and deſtroyingThat of one who had acquired one by Merit? That Muſick, which is compoſed by one of Judgment and Taſte, inſtructs the Scholar, perfects the Skilful, and delights the Hearer. But ſince we have opened the Ball, let us dance.

§ 25. He that firſt introduced Muſick on the Stage, probably thought to lead her to a Triumph, and raiſe her to a Throne. But who would ever have imagined, that in the ſhort Courſe of a few Years, ſhe ſhould be reduced to the fatal Circumſtance of

ſeeing

ſeeing her own Tragedy? Ye pompous Fabricks of the Theatres! We ſhould look upon you with Horror, being raiſed from the Ruins of Harmony: You are the Origin of the Abuſes, and of the Errors: From You is derived the *modern* Stile, and the Multitude of Ballad-makers: You are the only Occaſion of the Scarcity of judicious and well-grounded Profeſſors, who juſtly deſerve the Title of Chapel-Maſter *; ſince the poor Counterpoint † has been condemned, in this corrupted Age, to beg for a Piece of Bread in Churches, whilſt the Ignorance of many exults on the Stage, the moſt part of the Compoſers have been prompted from Avarice, or Indigence, to abandon in ſuch Manner the true Study, that one may foreſee (if not

§ 25. * *Maeſtro di Capella*, Maſter of the Chapel, the higheſt Title belonging to a Maſter of Muſick. Even now the Singers in *Italy* give the Compoſers of Opera's the Title of *Signior Maeſtro* as a Mark of their Submiſſion.

† *Contrapunto*, Counterpoint, or Note againſt Note, the firſt Rudiments of Compoſition.

ſuccoured

ſuccoured by thoſe few, that ſtill glorioufly ſuſtain its deareſt Precepts) Muſick, after having loſt the Name of Science, and a Companion of Philoſophy, will run the Riſque of being reputed unworthy to enter into the ſacred Temples, from the Scandal given there, by their Jiggs, Minuets, and Furlana's * ; and, in fact, where the Taſte is ſo deprav'd, what would make the Difference between the Church-Muſick, and the Theatrical, if Money was received at the Church Doors ?

§ 26. I know that the World honours with juſt Applauſe ſome, tho' few Maſters, intelligent in both

* *Furlana.* A ſort of a Country Dance, or *Cheſhire*-Round.

It is reported, that the Church-Muſick in *Italy*, far from keeping that Majeſty it ought, is vaſtly abuſed the other way ; and ſome Singers have had the Impudence to have other Words put to favourite Opera *Airs*, and ſung them in Churches. This Abuſe is not new, for St. *Auguſtin* complains of it ; and *Paleſtina* prevented in his Time Muſick from being baniſhed the Churches.

Stiles,

Stiles, to whom I direct the Students, in order to their ſinging well; and if I confine the Maſters to ſo ſmall a Number, I do beg Pardon of thoſe who ſhould be comprehended therein; hoping eaſily to obtain it, becauſe an involuntary Error does not offend, and an eminent Perſon knows no other Envy but virtuous Emulation. As for the Ignorant, who for the moſt part are not uſed to indulge any, but rather deſpiſe and hate every thing they do not comprehend, they will be the Perſons from whom I am to expect no Quarter.

§ 27. To my Misfortune, I aſked one of this ſort, from whom he had learned the *Counterpoint?* he anſwered immediately, from the Inſtrument. (*i. e.* the Harpſichord)——Very well. I aſked farther, in what *Tone* have you compoſed the Introduction of your Opera? ——— What *Tone!* what *Tone!* (breaking in upon me abruptly) with what muſty Queſtions are you going to diſturb my Brains? One may eaſily perceive from what School

you

you come. The *Moderns*, if you do not know it, acknowledge no other *Tone* but one * ; they laugh, with Reaſon, at the ſilly Opinion of thoſe who imagine there are two, as well as at thoſe who maintain, that their being divided into *Authentick* and *Plagal*, they become Eight, (and more if there were need) and prudently leave it to every body's Pleaſure to compoſe as they like beſt. The World in your Time was aſleep, and let it not diſpleaſe you, if our merry and briſk Manner has awakened it with a Gayety ſo pleaſing to the Heart, that it incites one to dance. I would have you likewiſe be lively before you die, and, abandoning your uncouth Ideas, make it appear, that old Age can be pleaſed with the Productions of Youth; other-

§ 27 * *Tono*, or *Mood*, and ſometimes means the Key. Our Author in this Section is fond of a Pun, which cannot well be tranſlated. *Tono* is ſometimes writ *Tuono*, and *Tuono* ſignifies Thunder; therefore the Ignorant anſwers, he knows no other *Tuono* but that which is preceded by Lightning.

wiſe you will find, that you will be condemned by your own Words, that Ignorance hates all that is excellent. The polite Arts have advanced continually in Refinement, and if the reſt were to give me the Lie, Muſick would defend me Sword in Hand; for ſhe cannot arrive at a higher Pitch. Awake therefore, and, if you are not quite out of your Senſes, hearken to me; and you will acknowledge that I ſpeak candidly to you; and for a Proof, be it known to you——

§ 28. That our delicious Stile has been invented to hide with the fine Name of *Modern* the too difficult Rules of the *Counterpoint*, cannot be denied.

§ 29. That there is an inviolable Rule amongſt us, to baniſh for ever the *Pathetick*, is very true; becauſe we will have no Melancholy.

§ 30. But, that we ſhould be told by the old *Baſhaws*, that we ſtrive who can produce moſt extravagant Abſurdities never heard before, and that we brag to be the Inventors of

them

them ourſelves, are the malign Reflections of thoſe who ſee us exalted. Let Envy burſt. You ſee, that the general Eſteem which we have acquired, gives it for us; and if a Muſician is not of our Tribe, he will find no Patron or Admirer. But ſince we are now ſpeaking in Confidence and with Sincerity, who can ſing or compoſe well, without our Approbation? Let them have ever ſo much Merit (you know it) we do not want Means to ruin him; even a few Syllables will ſuffice: It is only ſaying, He is an *Ancient*.

§ 31. Tell me, I beſeech you, who, without us, could have brought Muſick to the Height of Happineſs, with no greater Difficulty than taking from the *Airs* that tireſome Emulation of the firſt and ſecond Violin, and of the Tenor? Is there any that ever durſt uſurp the Glory of it? We, we are thoſe, who by our Ingenuity have raiſed her to this Degree of Sublimity, in taking alſo from her that noiſy murmuring of the fundamental Baſſes,

in ſuch Manner, —— (mark me well, and learn) that if in an *Orcheſtre* there were an hundred Violins, we are capable of compoſing in ſuch a Manner, that all and every one ſhall play the very *Air* which the Voice ſings. What ſay you to that? Can you have the Face to find Fault with us?

§ 32. Our moſt lovely Method, that obliges none of us to the painful Study of the Rules; which does not diſquiet the Mind with the Anxiety of Speculation, nor delude us with the Study of reducing them into Practice; that does not prejudice the Health; that enchants the Ear *à la Mode*; that finds thoſe who love it, who prize it, and who pay for it the Weight in Gold; and dare you to criticiſe upon it?

§ 33. What ſhall we ſay of the obſcure and tedious Compoſitions of thoſe whom you celebrate as the Top of the Univerſe, tho' your Opinion goes for nothing? Don't you perceive that thoſe old-faſhioned Crabbedneſſes are diſguſtful? We ſhould be great

Fools

Fools to grow pale, and become paralytick in ſtudying and finding out in the Scores, the Harmony, the *Fugues*, their *Reverſes*, the *Double Counterpoint*, the Multiplication of Subjects, to contract them cloſer, to make *Canons*, and ſuch other dry Stuff, that are no more in *Mode*, and (what is worſe) are of little Eſteem, and leſs Profit. What ſay you now to this, *Maſter Critick*? Have you comprehended me?—— Yes, Sir. Well, what Anſwer do you make me? —— None.

§ 34. Really, I am aſtoniſhed, O beloved Singers, at the profound Lethargy in which you remain, and which is ſo much to your Diſadvantage. 'Tis You that ought to awaken, for now is the Time, and tell the Compoſers of this Stamp, that your Deſire is to Sing, and not to Dance.

CHAP. VIII.

Of Cadences *.

THE *Cadences*, that terminate the *Airs*, are of two Sorts. The Compoſers call the one *Superior*, and the other *Inferior*. To make myſelf better underſtood by a Scholar, I mean, if a *Cadence* were in *C* natural, the Notes of the firſt would be *La*, *Sol*, *Fa*; and thoſe of the ſecond *Fa*, *Mi*, *Fa*. In *Airs* for a ſingle Voice, or in *Recitatives*, a Singer may chuſe which of theſe *Cloſes* or *Cadences* pleaſes him beſt; but if in Concert

* *Cadences*; or, principal Cloſes in *Airs*.

§ 1. For ſuperior and inferior *Cadences*, ſee Pl. V. Numb. 3.

with

with other Voices, or accompanied with Inſtruments, he muſt not change the Superior for the Inferior, nor this with the other.

§ 2. It would be ſuperfluous to ſpeak of the broken *Cadences*, they being become familiar even to thoſe who are not Profeſſors of Muſick, and which ſerve at moſt but in *Recitatives*.

§ 3. As for thoſe *Cadences* that fall a fifth, they were never compoſed in the old Stile for a *Soprano*, in an *Air* for a ſingle Voice, or with Inſtruments, unleſs the Imitation of ſome Words had obliged the Compoſer thereto. Yet theſe, having no other Merit, but of being the eaſieſt of all, as well for the Compoſer as for the Singer, are at preſent the moſt prevailing.

§ 4. In the Chapter on *Airs*, I have exhorted the Student to avoid that Torrent of *Paſſages* and *Diviſions*,

§ 2. Broken *Cadences*, ſee Example, Chap. V. § 13, and its Note.

§ 3. *Cadences* that fall a Fifth, with and without Words, Pl. V. Numb. 4 and 5.

ſo

ſo much in the *Mode*; and did engage myſelf alſo; to give my weak Sentiments on the *Cadences* that are now current; and I am now ready: But, however, with the uſual Proteſtation of ſubmitting them, with all my other Opinions, to the Tribunal of the Judicious, and thoſe of Taſte, from whence there is no Appeal; that they, as ſovereign Judges of the Profeſſion, may condemn the Abuſes of the *modern Cadences*, or the Errors of my Opinion.

§ 5. Every *Air* has (at leaſt) three *Cadences*, that are all three final. Generally ſpeaking, the Study of the Singers of the preſent Times conſiſts in terminating the *Cadence* of the firſt Part with an overflowing of *Paſſages* and *Diviſions* at Pleaſure, and the *Orcheſtre* waits; in that of the ſecond

§ 5. By the *Final Cadences* here mentioned, the firſt is at the End of the firſt Part of the *Air*; the Second at the End of the ſecond Part; and the Third at the end of the firſt Part, when repeated again, or at the *Da Capo*, as it is always expreſſed in *Italian*.

the

the Doſe is encreaſed, and the *Orcheſtre* grows tired ; but on the laſt *Cadence*, the Throat is ſet a going, like a Weather-cock in a Whirlwind, and the *Orcheſtre* yawns. But why muſt the World be thus continually deafened with ſo many *Diviſions* ? I muſt (with your Leave, *Gentlemen Moderns*) ſay in Favour of the Profeſſion, that good Taſte does not conſiſt in a continual Velocity of the Voice, which goes thus rambling on, without a Guide, and without Foundation ; but rather, in the *Cantabile*, in the putting forth the Voice agreably, in *Appoggiatura's*, in Art, and in the true Notion of Graces, going from one Note to another with ſingular and unexpected Surprizes, and ſtealing the Time exactly on the true *Motion* of the Baſs. Theſe are the principal and indiſpenſible Qualities which are moſt eſſential to the ſinging well, and which no muſical Ear can find in your capricious *Cadences*. I muſt ſtill add, that very *anciently* the Stile of the Singers was inſupportable,

(as

(as I have been informed by the Maſter who taught me to *Sol-fa)* by reaſon of the Number of *Paſſages* and *Diviſions* in their *Cadences*, that never were at an end, as they are now; and that they were always the ſame, juſt as they are now. They became at laſt ſo odious, that, as a Nuſance to the Senſe of Hearing, they were baniſhed without ſo much as attempting their Correction. Thus will it alſo happen to Theſe, at the firſt Example given by a Singer whoſe Credit is eſtabliſhed, and who will not be ſeduced by a vain popular Applauſe. This Reformation the ſucceeding Profeſſors of Eminence preſcribed to themſelves as a Law, which perhaps would not have been aboliſhed, were they in a Condition to be heard; but the Opulency of ſome, Loſs of the Voice, Age, and Death of others, has deprived the Living from hearing what was truly worthy our Admiration in Singing. Now the Singers laugh at the Reformers, and their Reformation of the *Paſſages* in the *Cadences*; and,

on

on the contrary, having recalled them from their Baniſhment, and brought them on the Stage, with ſome little *Caricatura* to boot, they impoſe them on the Ignorant for rare Inventions, and gain themſelves immenſe Sums; it giving them no Concern that they have been abhorr'd and deteſted for fifty or ſixty Years, or for an hundred Ages. But who can blame them? However, if Reaſon ſhould make this Demand of them, with what unjuſt Pretence can you uſurp the Name of *Moderns*, if you ſing in a moſt *Ancient* Stile? Perhaps, you think that theſe Overflowings of your Throat are what procure you Riches and Praiſes? Undeceive yourſelves, and thank the great Number of Theatres, the Scarcity of excellent Performers, and the Stupidity of your Auditors. What could they anſwer? I know not. But let us call them to a ſtricter Account.

§ 6. *Gentlemen Moderns*, can you poſſibly deny, but that you laugh among yourſelves, when you have Recourſe to your long-ſtrung *Paſſages*

in

in the *Cadences*, to go a begging for Applauſe from the blind Ignorant? You call this Trick by the Name of an *Alms*, begging for Charity as it were for thoſe *E Viva's*, which, you very well know, you do not deſerve from Juſtice: And in return you laugh at your Admirers, tho' they have not Hands, Feet, nor Voice enough to applaud you. Is this Juſtice? Is this Gratitude? —— Oh! if they ever ſhould find you out! My beloved Singers, tho' the Abuſes of your *Cadences* are of uſe to you, they are much more prejudicial to the Profeſſion, and are the greateſt Faults you can commit; becauſe at the ſame time you know yourſelves to be in the Wrong. For your own Sakes undeceive the World, and employ the rare Talent you are endowed with on Things that are worthy of you. In the mean while I will return with more Courage to my Opinions.

§ 7. I ſhould be very deſirous to

§ 7. For the reſolved and unreſolved *Cadences*, ſee Pl. V. Numb. 6 and 7.

know, on what Foundation certain *Moderns* of Reputation, and great Name, do on the ſuperior *Cadences* always make the *Shake* on the third in *Alt* to the final Note; ſince the *Shake* (which ought to be reſolved) cannot be ſo in this Caſe, by reaſon of that very third, which being the ſixth of the Baſs hinders it, and the *Cadence* remains without a Reſolution. If they ſhould go ſo far as to imagine, that the beſt Rules depended on the *Mode*, I ſhould notwithſtanding think, they might ſometimes appeal to the Ear, to know if That was ſatisfied with a *Shake* beaten with the ſeventh and the ſixth on a Baſs which makes the *Cadence*; and I am ſure it would anſwer, No. From the Rules of the *Ancients* we learn, that the *Shake* is to be prepared on the ſixth of the Baſs, that after it the fifth may be heard, for that is its proper Place.

§ 8. Some others of the ſame Rank make their *Cadences* in the Manner of the Baſſes, which is, in falling a fifth,

with a Paſſage of ſwift Notes deſcending gradually, ſuppoſing that by this Means they cover the *Octaves*, which, tho' diſguiſed, will ſtill appear.

§ 9. I hold it alſo for certain, that no Profeſſor of the firſt Rank, in any *Cadence* whatſoever, can be allowed to make *Shakes*, or *Diviſions*, on the laſt Syllables but one of theſe Words, ---*Confonderò*---*Amerò*, &c. for they are Ornaments that do not ſuit on thoſe Syllables which are ſhort, but do well on the Antecedent.

§ 10. Very many of the ſecond Claſs end the inferior *Cadences* in the *French* Manner without a *Shake* *, either for want of Ability to make one, or from its being eaſy to copy them, or from their Deſire of finding out ſomething that may in Appearance ſupport the Name of *Modern*. But in Fact they are miſtaken; for the *French* do not leave out the *Shake* on the inferior *Cadences*, except in the *Pathe-*

§ 9. See for the Examples, Pl. V. Numb. 8.
§ 10. * See Example, Pl. VI. Numb 1.

tick

tick Airs; and our *Italians*, who are uſed to over-do the *Mode*, exclude it every where, tho' in the *Allegro* the *Shake* is abſolutely neceſſary. I know, that a good Singer may with Reaſon abſtain from the *Shake* in the *Cantabile*; however, it ſhould be rarely; for if one of thoſe *Cadences* be tolerable without that pleaſing Grace, it is abſolutely impoſſible not to be tired at length, with a Number one after another that die ſuddenly.

§ 11. I find, that all the *Moderns* (let them be Friends or Foes to the *Shake*) in the inferior *Cadences* beforementioned go with an *Appoggiatura* to the final Note, on the penultimate Syllable of a Word; and this likewiſe is a Defect, it appearing to me, that on ſuch Occaſions the *Appoggiatura* is not pleaſing but on the laſt Syllable, after the Manner of the *Ancients*, or of thoſe who know how to ſing.

§ 11. See Example. Pl. VI. Numb. 2.

N. B. An *Appoggiatura* cannot be made on an unaccented Syllable.

§ 12. If, in the inferior *Cadences*, the beſt Singers of theſe Days think they are not in the wrong in making you hear the final Note before the Baſs †, they deceive themſelves groſſly; for it is a very great Error, hurts the Ear, and is againſt the Rules; and becomes doubly ſo, going (as they do) to the ſame Note with an *Appoggiatura*, the which either aſcending or deſcending, if not after the Baſs *, is always very bad.

§ 13. And is it not worſt of all, to torment the Hearers with a thouſand *Cadences* all in the ſame Manner? From whence proceeds this Sterility, ſince every Profeſſor knows, that the ſureſt way of gaining Eſteem in Singing is a Variety in the Repetition?

§ 14. If among all the *Cadences* in the *Airs*, the laſt allows a moderate Liberty to the Singer, to diſtinguiſh the end of them, the Abuſe of it is ſufferable. But it grows abo-

§ 12. † See for Examples, Pl. VI. Numb. 3. and * Numb. 4.

minable, when the Singer perſiſts with his tireſome Warbling, nauſeating the Judicious, who ſuffer the more, becauſe they know that the Compoſers leave generally in every *final Cadence* ſome Note, ſufficient to make a diſcreet Embelliſhment; without ſeeking for it out of Time, without Taſte, without Art, and without Judgment *.

§ 15. I am ſtill more ſurpriſed when I reflect, that the *modern* Stile, after having expoſed all the *Cadences* of the theatrical *Airs* to the Martyrdom of a perpetual Motion, will likewiſe have the Cruelty to condemn to the ſame Puniſhment not Thoſe in the *Cantata's* only, but alſo the *Cadences* of their *Recitatives*. Do theſe Singers pretend, by their not diſtinguiſhing the Chamber-Muſick from the immoderate *Gargling* of the Stage, to expect the vulgar *E Viva's* in the Cabinet of Princes?

§ 14. * Some, after a tender and paſſionate *Air*, make a lively merry *Cadence*; and, after a brisk *Air*, end it with one that is doleful.

§ 16. Let a ſenſible Student avoid this Example, and with this Example the Abuſes, the Defects, and every other Thing that is mean and common, as well in the *Cadences* as elſewhere.

§ 17. If, the inventing particular *Cadences* without injuring the Time, has been one of the worthy Employments of the *Ancients* (ſo call'd) let a Student revive the Uſe of it; endeavouring to imitate them in their Skill of ſomewhat anticipating the Time; and remember, that Thoſe, who underſtand the Art of Gracing, do not wait to admire the Beauty of it in a Silence of the Baſs.

§ 18. Many and many other Errors are heard in the *Cadences* that were *Antique*, and which are now become *Modern*; they were ridiculous then, and are ſo now; therefore conſidering, that to change the Stile is not always to improve it, I may fairly conclude, that what is bad is to be corrected by Study, and not by the *Mode*.

§ 19. Now let us for a while leave at Reſt the Opinions of the aforeſaid *Ancients*, and the ſuppoſed *Moderns*, to take Notice what Improvement the Scholar has made, ſince he is deſirous of being heard. Well then, let him attend, before we part with him, to Inſtructions of more Weight, that he may at leaſt deſerve the Name of a good Singer, though he may not arrive at that of an eminent one.

CHAP.

CHAP. IX.

Obſervations for a Singer *.

BEhold the Singer now appearing in Publick, from the Effects of his Application to the Study of the foregoing Leſſons. But to what Purpoſe does he appear? Whoever, in the great Theatre of the World, does not diſtinguiſh himſelf, makes but a very inſignificant Figure.

§ 2. From the cold Indifference perceived in many Singers, one would believe that the Science of Muſick im-

* Though this Chapter regards Singers who make it their Profeſſion, and particularly thoſe who ſing on the Stage, yet there are many excellent Precepts interſperſed, that are of Uſe to Lovers of Muſick.

plored

plored their Favour, to be received by them as their moſt humble Servant.

§ 3. If too many did not perſuade themſelves that they had ſtudied ſufficiently, there would not be ſuch a Scarcity of the Beſt, nor ſuch a Swarm of the Worſt. Theſe, becauſe they can ſing by Heart three or four *Kyrie's* *, think they are arrived at the *Non plus ultra*; but if you give them a *Cantata* to ſing, that is even eaſy, and fairly written, they, inſtead of complying as they ought, will tell you with an impudent Face, that Perſons of their Degree are not obliged to ſing in the vulgar Tongue at Sight. And who can forbear laughing? For a Muſician knowing that the Words, let them be either *Latin* or *Italian*, do not change the Form of the Notes, muſt immediately conclude, that this pert Anſwer of the great Man pro-

§ 3. *Kyrie*, the firſt Word of the Maſs-Muſick in the Cathedral Stile, is not ſo difficult to them as the *Cantata's*; and the *Latin* in the Service, being familiar to them, ſaves them the Trouble of attending to the Words.

ceeds

ceeds from his not being able to ſing at Sight, or from his not knowing how to read; and he judges right.

§ 4. There are an infinite Number of

§ 4. *Thomas Morley*, (who lived above an hundred Years ago) in the third Part of his Treatiſe, pag. 179, ſpeaking of *Motetts* or Anthems, complains thus: --- 'But I ſee not 'what Paſſions or Motions it can ſtir up, being 'as moſt Men doe commonlie Sing, --- leaving 'out the Ditty --- as it were a Muſicke made 'onely for Inſtruments, which will indeed ſhew 'the Nature of the Muſick, but never carry 'the Spirit and (as it were) that lively Soule 'which the Ditty giveth; but of this enough. 'And to return to the expreſſing of the Ditty, 'the Matter is now come to that State, that 'though a Song be never ſo wel made, and 'never ſo aptly applyed to the Words, yet 'ſhall you hardly find Singers to expreſſe it as 'it ought to be; for moſt of our Church-men, '(ſo they can crie louder in the Quire then 'their Feilowes) care for no more; whereas, 'by the contrarie, they ought to ſtudy how to 'vowel and ſing clean, expreſſing their Words 'with Devotion and Paſſion, whereby to draw 'the Hearer as it were in Chaines of Gold by 'the Eares to the Conſideration of holy Things. 'But this, for the moſt part, you ſhall find a-'mongſt them, that let them continue never ſo 'long

of others, who wiſh and ſigh for the Moment that eaſes them from the painful Fatigue of their firſt Studies, hoping to have a Chance to make one in the Crowd of the ſecond Rate; and ſtumbling by good Luck on ſomething that gives them Bread, they immediately make a Legg to Muſick and its Study, not caring whether the World knows they are, or are not among the Living. Theſe do not conſider that *Mediocrity* in a Singer means *Ignorance*.

§ 5. There are alſo ſeveral who ſtudy nothing but the Defects, and are endow'd with a marvelous Aptneſs to learn them all, having ſo happy a Memory as never to forget them. Their Genius is ſo inclined to the Bad, that

' long in the Church, yea though it were twen-
' tie Years, they will never ſtudy to ſing better
' than they did the firſt Day of their Prefer-
' ment to that Place; ſo that it ſeems, that
' having obtained the Living which they ſought
' for, they have little or no Care at all, either
' of their own Credit, or wel diſcharging of
' that Dutie whereby they have their Mainte-
' nance.'

if by Gift of Nature they had the beſt of Voices, they would be diſcontented if they could not find ſome Means to make it the worſt.

§ 6. One of a better Spirit will endeavour to keep better Company. He will be ſenſible of the Neceſſity of farther Diſcoveries, of farther Inſtructions, and even of another Maſter, of whom, beſides the Art of Singing, he would be glad to learn how to behave himſelf with good Breeding. This, added to the Merit acquired by his Singing, may give him Hopes of the Favour of Princes, and of an univerſal Eſteem.

§ 7. If he aims at the Character of a young Man of Wit and Judgment, let him not be vulgar or too bold.

§ 8. Let him ſhun low and diſreputable Company; but, above all, ſuch as abandon themſelves to ſcandalous Liberties.

§ 9. That Profeſſor ought not to be frequented, though excellent in this Art, whoſe Behaviour is vulgar and diſcreditable, and who cares not, provided

vided he makes his Fortune, whether it be at the Expence of his Reputation.

§ 10. The beſt School is the Nobility, from whom every thing that is genteel is to be learned; but when a Muſician finds that his Company is not proper, let him retire without repining, and his Modeſty will be to his Commendation.

§ 11. If he ſhould not meet with a Gratification from the Great, let him never complain; for it is better to get but little, than to loſe a great deal, and that is not ſeldom the Caſe. The beſt he can do, is to be aſſiduous in ſerving them, that at leaſt he may hope for the Pleaſure of ſeeing them for once grateful, or be convinced for ever of their being ungrateful.

§ 12. My long and repeated Travels have given me an Opportunity of being acquainted with moſt of the Courts of *Europe*, and Examples, more than my Words, ſhould perſuade every able Singer to ſee them alſo; but without yielding up his Liber-

ty to their Allurements: For Chains, though of Gold, are ſtill Chains; and they are not all of that precious Metal: Beſides, the ſeveral Inconveniencies of Diſgrace, Mortifications, Uncertainty; and, above all, the Hindrance of Study.

§ 13. The golden Age of Muſick would be already at an End, if the Swans did not make their Neſts on ſome Theatres in *Italy*, or on the royal Banks of the *Thames*. O dear *London!* —— On the other Streams, they ſing no more as they uſed to do their ſweet Notes at their expiring; but rather ſadly lament the Expiration of thoſe auguſt and adorable Princes, by whom they were tenderly belov'd and eſteemed. This is the uſual Viciſſitude of Things in this World; and we daily ſee, that whatever is ſublunary muſt of Neceſſity decline.

§ 13. In *Italy*, the Courts of *Parma*, *Modena*, *Turin*, &c. and in *Germany*, the Courts of *Vienna*, *Bavaria*, *Hanover*, *Brandenbourg*, *Palatine*, *Saxony*, &c.

Let us leave the Tears to the Heart, and return to the Singer.

§ 14. A diſcreet Perſon will never uſe ſuch affected Expreſſions as, *I cannot ſing To-day*; --- *I've got a deadly Cold*; and, in making his Excuſe, falls a Coughing. I can truly ſay, that I have never in my Life heard a Singer own the Truth, and ſay, *I'm very well To-day*: They reſerve the unſeaſonable Confeſſion to the next Day, when they make no Difficulty to ſay, *In all my Days my Voice was never in better Order than it was Yeſterday*. I own, on certain Conjunctures, the Pretext is not only ſuitable, but even neceſſary; for, to ſpeak the Truth, the indiſcreet Parſimony of ſome, who would hear Muſick for Thanks only, goes ſo far, that they think a Maſter is immediately obliged to obey them *gratis*, and that the Refuſal is an Offence that deſerves Reſentment and Revenge. But if it is a Law human and divine, that every Body ſhould live by their honeſt Labour, what barbarous Cuſtom obliges

a Muſician to ſerve without a Recompence? A curſed Over-bearing; O ſordid Avarice!

§ 15. A Singer, that knows the World, diſtinguiſhes between the different Manners of Commanding; he knows how to refuſe without diſobliging, and how to obey with a good Grace; not being ignorant, that one, who has his Intereſt moſt at Heart, ſometimes finds his Account in ſerving without a Gratification.

§ 16. One, who ſings with a Deſire of gaining Honour and Credit, cannot ſing ill, and in time will ſing better; and one, who thinks on nothing but Gain, is in the ready way to remain ignorant.

§ 17. Who would ever think, (if Experience did not ſhew it) that a Virtue of the higheſt Eſtimation ſhould prejudice a Singer? And yet, whilſt Preſumption and Arrogance triumph, (I'm ſhock'd to think on't) amiable Humility, the more the Singer has of it, the more it depreſſes him.

§ 18. At firſt Sight, Arrogance has the

the Appearance of Ability ; but, upon a nearer View, I can diſcover Ignorance in Maſquerade.

§ 19. This Arrogance ſerves them ſometimes, as a politick Artifice to hide their own Failings : For Example, certain Singers would not be unconcern'd, under the Shame of not being able to ſing a few Barrs at Sight, if with Shrugs, ſcornful Glances, and malicious ſhaking of their Heads, they did not give the Auditors to underſtand, that thoſe groſs Errors are owing to him that accompanies, or to the *Orcheſtre*.

§ 20. To humble ſuch Arrogance, may it never meet with that Incenſe which it expects.

§ 21. Who could ſing better than the Arrogant, if they were not aſhamed to ſtudy ?

§ 22. It is a Folly in a Singer to grow vain at the firſt Applauſes, without reflecting whether they are given by Chance, or out of Flattery ; and if he thinks he deſerves them, there is an End of him.

§ 23. He ſhould regulate his Voice according to the Place where he ſings; for it would be the greateſt Abſurdity, not to make a Difference between a ſmall Cabinet and a vaſt Theatre.

§ 24. He is ſtill more to be blam'd, who, when ſinging in two, three, or four Parts, does ſo raiſe his Voice as to drown his Companions; for if it is not Ignorance, it is ſomething worſe.

§ 25. All Compoſitions for more than one Voice ought to be ſung ſtrictly as they are written; nor do they require any other Art but a noble Simplicity. I remember to have heard once a famous *Duetto* torn into Atoms by two renown'd Singers, in Emulation; the one propoſing, and the other by Turns anſwering, that at

§ 23. There have been ſuch, who valued themſelves for ſhaking a Room, breaking the Windows, and ſtunning the Auditors with their Voice.

§ 25. The renowned Abbot *Steffani*, ſo famous for his *Duetto's*, would never ſuffer ſuch luxuriant Singers to perform any of them, unleſs they kept themſelves within Bounds.

laſt

laſt it ended in a Conteſt, who could produce the moſt Extravagancies.

§ 26. The Correction of Friends, that have Knowledge, inſtructs very much; but ſtill greater Advantage may be gain'd from the ill-natur'd Criticks; for, the more intent they are to diſcover Defects, the greater Benefit may be receiv'd from them without any Obligation.

§ 27. It is certain, that the Errors corrected by our Enemies are better cured, than thoſe corrected by ourſelves; for we are apt to indulge our Faults, nor can we ſo eaſily perceive them.

§ 28. He that ſings with Applauſe in one Place only, let him not have too good an Opinion of himſelf; let him often change Climates, and then he will judge better of his Talent.

§ 29. To pleaſe univerſally, Reaſon will tell you, that you muſt always ſing well; but if Reaſon does not inform you, Intereſt will perſuade you to conform to the Taſte of that Nation (provided it be not too deprav'd) which pays you.

§ 30. If he that ſings well provokes Envy, by ſinging better he will get the Victory over it.

§ 31. I do not know if a perfect Singer can at the ſame time be a perfect Actor; for the Mind being at once divided by two different Operations, he will probably incline more to one than the other: It being, however, much more difficult to ſing well than to act well, the Merit of the firſt is beyond the ſecond. What a Felicity would it be, to poſſeſs both in a perfect Degree!

§ 32. Having ſaid, a Singer ſhould not copy, I repeat it now with this Reaſon; that to copy is the part of a Scholar, that of a Maſter is to invent.

§ 31. *Nicolini*, who came the firſt time into *England* about the Year 1708, had both Qualities, more than any that have come ſince. He acted to Perfection, and did not ſing much inferior. His Variations in the *Airs* were excellent; but in his *Cadences* he had a little of the antiquated Tricks. *Valentini*, (who was here at the ſame Time) a Scholar of *Piſtochi*, though not ſo powerful in Voice or Action as *Nicolini*, was more chaſte in his Singing.

§ 33. Let it be remembered by the Singer, that copying comes from Lazineſs, and that none copy ill but out of Ignorance.

§ 34. Where Knowledge with Study makes one a good Singer, Ignorance with one ſingle Copy makes a thouſand bad ones; however, among theſe there are none that will acknowledge her for a Teacher.

§ 35. If many of the female Singers (for whom I have due Reſpect) would be pleaſed to conſider, that by copying a good one, they are become very bad ones, they would not appear ſo ridiculous on the Stage for their Affectation in preſuming to ſing the *Airs* of the Perſon they copy, with the ſame Graces. In this great Error, (if it does not proceed from their Maſters) they ſeem to be govern'd by Inſtinct, like the inferior Creatures, rather than by Reaſon; for That would ſhew them, that we may arrive at Applauſe by different ways, and paſt Examples, as well as one at this preſent

ſent, * make us ſenſible, that two Women would not be equally eminent if the one copy'd the other.

§ 36. If the Complaiſance, which is due to the fair Sex, does not excuſe the Abuſe of copying when it proves prejudicial to the Profeſſion, what ought one then to ſay of thoſe Men, who, inſtead of inventing, not only copy others of their own Sex, but alſo Women? Fooliſh and ſhameful!--- Suppoſing an Impoſſibility, *viz.* that a Singer has arrived at copying in ſuch a Manner as not to be diſtinguiſhed from the Original, ſhould he attribute to himſelf a Merit which does not belong to him, and dreſs himſelf out in the Habits of another without being afraid of being ſtripp'd of them?

§ 37. He, that rightly knows how to copy in Muſick, takes nothing but the Deſign; becauſe that Ornament, which we admire when *natural*, im-

§ 35. * The two Women, he points at, are *Cuzzoni* and *Fauſtina*.

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mediately loſes its Beauty when *artificial.*

§ 38. The moſt admired Graces of a Profeſſor ought only to be imitated, and not copied; on Condition alſo, that it does not bear not even ſo much as a Shadow of a Reſemblance of the Original; otherwiſe, inſtead of a beautiful Imitation, it will become a deſpicable Copy.

§ 39. I cannot decide, which of the two deſerves moſt to be deſpiſed, one who cannot imitate a good Singer without *Caricatura's*, or He that cannot imitate any well but bad ones.

§ 40. If many Singers knew, that a bad Imitation is a contagious Evil, to which one who ſtudies is not liable, the World would not be reduc'd to the Misfortune of ſeeing in a *Carnaval* but one Theatre provided with eminent Performers, without Hopes of

§ 40. The *Carnaval* is a Feſtival in *Italy*, particularly celebrated at *Venice* from *Chriſtmaſs* to *Lent*, when all Sorts of Diverſions are permitted; and at that Time there are ſometimes three different Theatres for Opera's only.

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an approaching Remedy. Let them take it for their Pains. Let the World learn to applaud Merit; and (not to uſe a more harſh Expreſſion) be leſs complaiſant to Faults.

§ 41. Whoever does not know how to ſteal the Time in Singing, knows not how to Compoſe, nor to Accompany himſelf, and is deſtitute of the beſt Taſte and greateſt Knowledge.

§ 42. The ſtealing of Time, in the *Pathetick*, is an honourable Theft in one that ſings better than others, provided he makes a Reſtitution with Ingenuity.

§ 41. Our Author has often mentioned Time; the Regard to it, the Strictneſs of it, and how much it is neglected and unobſerv'd. In this Place ſpeaking of ſtealing the Time, it regards particularly the Vocal, or the Performance on a ſingle Inſtrument in the *Pathetick* and *Tender*; when the Baſs goes an exactly regular Pace, the other Part retards or anticipates in a ſingular Manner, for the Sake of Expreſſion, but after That returns to its Exactneſs, to be guided by the Baſs. Experience and Taſte muſt teach it. A mechanical Method of going on with the Baſs will eaſily diſtinguiſh the Merit of the other Manner.

§ 43. An Exercise, no less necessary than this, is That of agreably *putting forth* of the Voice, without which all Application is vain. Whosoever pretends to obtain it, must hearken more to the Dictates of the Heart, than to those of Art.

§ 44. Oh! how great a Master is the Heart! Confess it, my beloved Singers, and gratefully own, that you would not have arrived at the highest Rank of the Profession if you had not been its Scholars; own, that in a few Lessons from it, you learned the most beautiful Expressions, the most refin'd Taste, the most noble Action, and the most exquisite Graces: Own, (though it be hardly credible) that the Heart corrects the Defects of Nature, since it softens a Voice that's harsh, betters an indifferent one, and perfects a good one: Own, when the Heart sings you cannot dissemble, nor has Truth a greater Power of persuading: And, lastly, do you convince the World, (what is not in my Power to do) that from the Heart alone you have learn'd,

that *Je ne ſçai quoy*, that pleaſing Charm, that ſo ſubtily paſſes from Vein to Vein, and makes its way to the very Soul.

§ 45. Though the way to the Heart is long and rugged, and known but to few, a ſtudious Application will, notwithſtanding, maſter all Obſtacles.

§ 46. The beſt Singer in the World continues to ſtudy, and perſiſts in it as much to maintain his Reputation, as he did to acquire it.

§ 47. To arrive at that glorious End, every body knows that there is no other Means than Study; but That does not ſuffice; it is alſo neceſſary to know in what Manner, and with whoſe Aſſiſtance, we muſt purſue our Studies.

§ 48. There are now-a-days as many Maſters as there are Profeſſors of Muſick in any Kind; every one of them teaches, I don't mean the firſt Rudiments only, (That would be an Affront to them;) I am now ſpeaking of thoſe who take upon them the part of a Legiſlator in the moſt finiſhed part in Singing; and ſhould we

then

then wonder that the good Taſte is near loſt, and that the Profeſſion is going to Ruin? So miſchievous a Pretenſion prevails not only among thoſe, who can barely be ſaid to ſing, but among the meaneſt inſtrumental Performers; who, though they never ſung, nor know how to ſing, pretend not only to teach, but to perfect, and find ſome that are weak enough to be impoſed on. But, what is more, the inſtrumental Performers of ſome Ability imagine that the beautiful Graces and Flouriſhes, with their nimble Fingers, will have the ſame Effect when executed with the Voice; but it will not do *. I ſhould be the firſt to con-

§ 48. A farther Animadverſion againſt imitating Inſtruments with the Voice.

* Many Graces may be very good and proper for a Violin, that would be very improper for a Hautboy; and ſo with every Species of Inſtruments that have ſomething peculiar. It is a very great Error (too much in Practice) for the Voice, (which ſhould ſerve as a Standard to be imitated by Inſtruments,) to copy all the Tricks practiſed on the ſeveral Inſtruments, to its greateſt Detriment.

demn the magiſterial Liberty I take, were it meant to give Offence to ſuch Singers and inſtrumental Performers of Worth, who know how to ſing, perform, and inſtruct; but my Correction aims no farther than to the Petulancy of thoſe that have no Capacity, with theſe few Words, *Age quod agis*; which (for thoſe who do not underſtand *Latin*) is as much as to ſay, —Do You mind your *Sol-fa*; and You, your Inſtrument.

§ 49. If ſometimes it does happen, that an indifferent Maſter ſhould make an excellent Diſciple, it is then inconteſtable, that the Gift of Nature in the Student is ſuperior to the Sufficiency of the Inſtructor; and it is not to be wonder'd at, for, if from time to time, even great Maſters were not out-done, moſt of the fineſt Arts would have ſunk before now.

§ 50. It may ſeem to many, that every perfect Singer muſt alſo be a perfect Inſtructor, but it is not ſo; for his Qualifications (though ever ſo great) are inſufficient, if he cannot com-

communicate his Sentiments with Eaſe, and in a Method adapted to the Ability of the Scholar; if he has not ſome Notion of Compoſition, and a manner of inſtructing, which may ſeem rather an Entertainment than a Leſſon; with the happy Talent to ſhew the Ability of the Singer to Advantage, and conceal his Imperfections; which are the principal and moſt neceſſary Inſtructions.

§ 51. A Maſter, that is poſſeſſed of the above-mentioned Qualifications, is capable of Teaching; with them he will raiſe a Deſire to ſtudy; will correct Errors with Reaſon; and by Examples incite a Taſte to imitate him.

§ 52. He knows, that a Deficiency of Ornaments diſpleaſes as much as the too great Abundance of them; that a Singer makes one languid and dull with too little, and cloys one with too much; but, of the two, he will diſlike the former moſt, though it gives leſs Offence, the latter being eaſier to be amended.

§ 53. He will have no Manner of Eſteem for thoſe who have no other Graces than gradual *Diviſions* * ; and will tell you, Embelliſhments of this Sort are only fit for Beginners.

§ 54. He will have as little Eſteem for thoſe who think to make their Auditors faint away, with their Tranſition from the ſharp Third to the Flat.

§ 55. He'll tell you, that a Singer is lazy, who on the Stage, from Night to Night, teaches the Audience all his Songs; who, by hearing them always without the leaſt Variation, have no Difficulty to learn them by Heart.

§ 56. He will be affrighted at the Raſhneſs of one that launches out, with little Practice, and leſs Study; leſt venturing too far, he ſhould be in great Danger of loſing himſelf.

§ 53. * *Paſſo* and *Paſſagio*. The Difference is, that a *Paſſo* is a ſudden Grace or Flight, not uniform. See Pl. VI. Numb. 5. A *Paſſagio* is a Diviſion, a Continuation, or a Succeſſion of Notes, aſcending or deſcending with Uniformity. See Pl. VI. Numb. 6.

§ 57. He will not praiſe one that preſumes to ſing two Parts in three of an Opera, promiſing himſelf never to be tireſome, as if that divine Privilege of always pleaſing were allowed him here below. Such a one does not know the firſt Principle of muſical Politicks; but Time will teach it him. He, that ſings little and well, ſings very well.

§ 58. He will laugh at thoſe who imagine to ſatisfy the Publick with the Magnificence of their Habits, without reflecting, that Merit and Ignorance are equally aggrandized by Pomp. The Singers, that have nothing but the outward Appearance, pay that Debt to the Eyes, which they owe to the Ears.

§ 59. He will nauſeate the new-invented Stile of thoſe who provoke the innocent Notes with coarſe Startings of the Voice. A diſagreable Defect; however, being brought from

§ 59. This alludes to the *French* Manner of Singing, from whence that Defect is copy'd.

beyond

beyond the *Alps*, it passes for a *modern* Rarity.

§ 60. He will be astonished at this bewitched Age, in which so many are paid so well for singing ill. The *Moderns* would not be pleas'd to be put in Mind, that, twenty Years ago, indifferent Singers had but mean Parts allotted them, even in the second-rate Theatres; whereas at present, those, who are taught like Parrots, heap up Treasures beyond what the Singers of the first Degree then did.

§ 61. He will condemn the Ignorance of the Men most, they being more obliged to study than the Women.

§ 62. He will not bear with one who imitates the Women, even in sacrificing the Time, in order to acquire the Title of *Modern*.

§ 63. He will marvel at that Sing-

§ 60. The Time he alludes to, is at present between thirty and forty Years ago.

§ 63. Compare this Section with Section 41 in this Chapter and the Note.

er, who, having a good Knowledge of Time, yet does not make uſe of it, for want of having apply'd himſelf to the Study of Compoſition, or to accompany himſelf. His Miſtake makes him think, that, to be eminent, it ſuffices to ſing at Sight; and does not perceive that the greateſt Difficulty, and the whole Beauty of the Profeſſion conſiſts in what he is ignorant of; he wants that Art which teaches to anticipate the Time, knowing where to loſe it again; and, which is ſtill more charming, to know how to loſe it, in order to recover it again; which are the Advantages of ſuch as underſtand Compoſition, and have the beſt Taſte.

§ 64. He will be diſpleaſed at the Preſumption of a Singer who gets the Words of the moſt wanton *Airs* of the Theatre rendered into *Latin*, that he may ſing them with Applauſe in the

§ 64. This is a Fault more than once heard of, in *Oratorio's* or *Motetts*.

Church;

Church; as if there were no Manner of Difference between the Stile of the one and the other; and, as if the Scraps of the Stage were fit to offer to the Deity.

§ 65. What will he not say of him who has found out the prodigious Art of Singing like a *Cricket*? Who could have ever imagin'd, before the Introduction of the *Mode*, that ten or a dozen Quavers in a Row could be trundled along one after another, with a Sort of *Tremor* of the Voice, which for some time past has gone under the Name of *Mordente Fresco*?

§ 66. He will have a still greater Detestation for the Invention of Laughing in Singing, or that screaming like a Hen when she is laying her Egg. Will there not be some other little Animal worth their Imitation, in order to make the Profession more and more ridiculous?

§ 67. He will disapprove the malicious Custom of a Singer in Repute,

§ 65. See Example, Pl. VI. Numb. 7.

who

who talks and laughs on the Stage with his Companions, to induce the Publick to believe that ſuch a Singer, who appears the firſt time on the Stage, does not deſerve his Attention; when in reality he is afraid of, or envies, his gaining Applauſe.

§ 68. He cannot endure the Vanity of that Singer, who, full of himſelf from the little he has learned, is ſo taken with his own Performance, that he ſeems falling into an Extaſy; pretending to impoſe Silence and create Wonder, as if his firſt Note ſaid to the Audience, *Hear and Die*: But they, unwilling to die, chuſe not to hear him, talk loud, and perhaps not much to his Advantage. At his ſecond Air the Noiſe encreaſes, and ſtill encreaſing, he looks upon it as a manifeſt Injury done him; and, inſtead of correcting his conceited Pride by Study, he curſes the deprav'd Taſte of that Nation that does not eſteem him, menacing never to return again; and thus the vain Wretch comforts himſelf.

§ 69. He will laugh at one who will not act unleſs he has the Choice of the Drama, and a Compoſer to his liking; with this additional Condition, not to ſing in Company with ſuch a Man; or without ſuch a Woman.

§ 70. With the like Deriſion, he will obſerve ſome others, who with an Humility worſe than Pride, go from one Box to another, gathering Praiſes from the moſt illuſtrious Perſons, under a Pretence of a moſt profound Obſequiouſneſs, and become in every Repreſentation more and more familiar. Humility and Modeſty are moſt beautiful Virtues; but if they are not accompanied with a little Decorum, they have ſome Reſemblance to Hypocriſy.

§ 71. He will have no great Opinion of one, who is not ſatisfied with his Part, and never learns it; of one, who never ſings in an Opera without thruſting in one *Air* which he always carries in his Pocket; of one, who bribes the Compoſer to give him an *Air* that was intended for another; of one,

who

who takes Pains about Trifles, and neglects Things of Importance; of one, who, by procuring undeſerved Recommendations, makes himſelf and his Patron ridiculous; of one, who does not ſuſtain his Voice, out of Averſion to the *Pathetick*; of one, who gallops to follow the *Mode*; and of all the bad Singers, who, not knowing what's good, court the *Mode* to learn its Defects.

§ 72. To ſum up all, he will call none a Singer of Merit, but him who is correct; and who executes with a Variety of Graces of his own, which his Skill inſpires him with unpremeditately; knowing, that a Profeſſor of Eminence cannot, if he would, continually repeat an *Air* with the ſelf-ſame *Paſſages* and *Graces*. He who ſings premeditately, ſhews he has learn'd his Leſſon at Home.

§ 73. After having corrected ſeveral other Abuſes and Defects, to the Advantage of the Singer, he will return with ſtronger Reaſons to perſuade him to have Recourſe to the funda-

mental Rules, which will teach him to proceed on the Baſs from one Interval to another, with ſure Steps, and without Danger of erring. If then the Singer ſhould ſay, Sir, you trouble yourſelf in vain, for the bare Knowledge of the Errors is not ſufficient; I have need of other Help than Words, and I know not where to find it, ſince it ſeems that there is at preſent ſuch a Scarcity of good Examples in *Italy*: Then, ſhrugging his Shoulders, he will anſwer him, rather with Sighs than Words; that he muſt endeavour to learn of the beſt Singers that there are; particularly by obſerving two of the fair Sex, * of a Me-

§ 73. * *Fauſtina* and *Cuzzoni*, they both having within theſe few Years been in *England*, there needs no other Remark to be made on them, but to inform Futurity, that the *Engliſh* Audience diſtinguiſh'd them Both and at the ſame time, according to their Merit, and as our Author has deſcrib'd them.

It may be worth remarking, that *Caſtilione*, who lived above two hundred Years ago, in his *Cortegiano*, deſcribes *Bidon*, and *Marchetto Cara*, two

a Merit ſuperior to all Praiſe; who with equal Force, in a different Stile, help to keep up the tottering Profeſſion from immediately falling into Ruin. The one is inimitable for a privileg'd Gift of Singing, and for enchanting the World with a prodigious Felicity in executing, and with a ſingular Brillant, (I know not whether from Nature or Art) which pleaſes to Exceſs. The delightful ſoothing *Cantabile* of the other, joined with the Sweetneſs of a fine Voice, a perfect Intonation, Strictneſs of Time, and the rareſt Productions of a Genius, are Qualifications as particular and uncommon, as they are difficult to be imitated. The *Pathetick* of the one, and the *Allegro* of the other, are the Qualities the moſt to be admired reſpectively in each of them. What a beautiful Mixture would it be, if the Excellence of theſe two angelick Creatures could be united in one ſingle

two famous Singers in his Time, with the ſame diſtinguiſhing Qualifications.

Perſon! But let us not loſe Sight of the Maſter.

§ 74. He will alſo convince the Scholar, that the Artifice of a Profeſſor is never more pleaſing, than when he deceives the Audience with agreable Surprizes; for which reaſon he will adviſe him to have Recourſe to a ſeeming Plainneſs, as if he aim'd at nothing elſe.

§ 75. But when the Audience is in no farther Expectation, and (as I may ſay) grows indolent, he will direct him to rouſe them that Inſtant with a *Grace*.

§ 76. When they are again awake, he will direct him to return to his feigned Simplicity, though it will no more be in his Power to delude thoſe that hear him, for with an impatient Curioſity they already expect a ſecond, and ſo on.

§ 77. He will give him ample Inſtructions concerning *Graces* of all ſorts, and furniſh him with Rules and profitable Documents.

§ 78. Here

§ 78. Here ſhould I inveigh (though I could not enough) againſt the Treachery of my Memory, that has not preſerved, as it ought, all thoſe peculiar Excellencies which a great Man did once communicate to me, concerning *Paſſages* and *Graces*; and to my great Sorrow, and perhaps to the Loſs of others, it will not ſerve me to publiſh any more than theſe few poor Remains, the Impreſſions of which are ſtill left, and which I am now going to mention.

CHAP. X.

Of Paſſages *or* Graces.

Paſſages or *Graces* being the principal Ornaments in Singing, and the moſt favourite Delight of the Judicious, it is proper that the Singer be very attentive to learn this Art.

§ 2. Therefore let him know, that there are five principal Qualifications, which being united, will bring him to admirable Perfection, *viz. Judgment*, *Invention*, *Time*, *Art*, and *Taſte*.

§ 3. There are likewiſe five ſubaltern Embelliſhments *viz.* the *Appoggiatura*, the *Shake*, the *putting forth of the Voice*, the *Gliding*, and *Dragging*.

The principal Qualifications teach,

§ 4. That the *Paſſages* and *Graces* cannot be form'd but from a profound *Judgment*.

§ 5. That they are produced by a ſingular and beautiful *Invention*, remote from all that is vulgar and common.

§ 6. That, being govern'd by the rigorous, but neceſſary, Precepts of *Time*, they never tranſgreſs its regulated Meaſure, without loſing their own Merit.

§ 7. That, being guided by the moſt refined *Art* on the Baſs, they may There (and no where elſe) find their Center; there to ſport with Delight, and unexpectedly to charm.

§ 8. That, it is owing to an exquiſite *Taſte*, that they are executed with that ſweet *putting forth* of the Voice, which is ſo enchanting.

From the acceſſary Qualities is learn'd,

§ 9. That the *Graces* or *Paſſages* be eaſy in Appearance, thereby to give univerſal Delight.

§ 10.

§ 10. That in effect They be difficult, that thereby the Art of the Inventor be the more admired.

§ 11. That They be performed with an equal regard to the Expreſſion of the Words, and the Beauty of the Art.

§ 12. That They be *gliding* or *dragging* in the *Pathetick*, for They have a better Effect than thoſe that are mark'd.

§ 13. That They do not appear ſtudied, in order to be the more regarded.

§ 14. That They be ſoftened with the *Piano* in the *Pathetick*, which will make them more affecting.

§ 15. That in the *Allegro* They be ſometimes accompanied with the *Forte* and the *Piano*, ſo as to make a ſort of *Chiaro Scuro*.

§ 16. That They be confin'd to a *Group* of few Notes, which are more pleaſing than thoſe which are too numerous.

§ 17. That in a ſlow *Time*, there may be a greater Number of them (if

(if the Baſs allows it) with an Obligation upon the Singer to keep to the Point propos'd, that his Capacity be made more conſpicuous.

§ 18. That They be properly introduc'd, for in a wrong Place They diſguſt.

§ 19. That They come not too cloſe together, in order to keep them diſtinct.

§ 20. That They ſhould proceed rather from the Heart than from the Voice, in order to make their way to the Heart more eaſily.

§ 21. That They be not made on the ſecond or fourth Vowel, when cloſely pronounc'd, and much leſs on the third and fifth.

§ 22. That They be not copied, if you would not have them appear defective.

§ 23. That They be ſtol'n on the *Time*, to captivate the Soul.

§ 24. That They never be repeated in the ſame place, particularly in *Pathetick Airs*, for there they are the moſt

moſt taken Notice of by the Judicious.

§ 25. And, above all, let them be improv'd ; by no means let them loſe in the Repetition.

§ 26. Many Profeſſors are of Opinion, that in *Graces* there is no room for the mark'd *Diviſions*, unleſs mix'd with ſome of the aforeſaid Embelliſhments, or ſome other agreable Accidents.

§ 27. But it is now time that we ſpeak of the *Dragging*, that, if the *Pathetick* ſhould once return again into the World, a Singer might be able to underſtand it. The Explanation would be eaſier underſtood by Notes of Muſick than by Words, if the Printer was not under great Difficulty to print a few Notes; notwithſtanding which, I'll endeavour, the beſt I can, to make myſelf underſtood.

§ 28. When on an even and regular Movement of a Baſs, which proceeds ſlowly, a Singer begins with a high Note, dragging it gently down to a low one, with the *Forte* and *Piano*, almoſt gradually, with Inequality

lity of Motion, that is to ſay, ſtopping a little more on ſome Notes in the Middle, than on thoſe that begin or end the *Straſcino* or *Dragg**. Every good Muſician takes it for granted, that in the Art of Singing there is no Invention ſuperior, or Execution more apt to touch the Heart than this, provided however it be done with Judgment, and with putting forth of the Voice in a juſt *Time* on the Baſs. Whoſoever has moſt Notes at Command, has the greater Advantage; becauſe this pleaſing Ornament is ſo much the more to be admired, by how much the greater the Fall is. Perform'd by an excellent *Soprano*, that makes uſe of it but ſeldom, it becomes a Prodigy; but as much as it pleaſes deſcending, no leſs would it diſpleaſe aſcending.

§ 29. Mind this, O my beloved Singers! For it is to You only, who are inclined to ſtudy, that I have addreſſed myſelf. This was the Doctrine of the School of thoſe Profeſ-

§ 28.* See Examples, Pl. VI. Numb. 8 and 9.

ſors,

ſors, whom, by way of Reproach, ſome miſtaken Perſons call *Ancients*. Obſerve carefully its Rules, examine ſtrictly its Precepts, and, if not blinded by Prejudice, you will ſee that this School ought to ſing in Tune, to put forth the Voice, to make the Words underſtood, to expreſs, to uſe proper Geſture, to perform in *Time*, to vary on its Movement, to compoſe, and to ſtudy the *Pathetick*, in which alone Taſte and Judgment triumph. Confront this School with yours, and if its Precepts ſhould not be ſufficient to inſtruct you, learn what's wanting from the *Modern*.

§ 30. But if theſe my Exhortations, proceeding from my Zeal, have no Weight with you, as the Advice of Inferiors is ſeldom regarded, allow at leaſt, that whoever has the Faculty of Thinking, may once in ſixty Years think right. And if you think, that I have been too partial to the Times paſt, then would I perſuade you, (if you have not a ſhaking Hand) to weigh in a juſt Ballance your moſt re-

renowned Singers; who you take to be *Moderns*, but are not ſo, except in their *Cadences*;) and having undeceived yourſelves, you will perceive in them, that inſtead of Affectations, Abuſes, and Errors, They ſing according to thoſe powerful Leſſons that give Delight to the Soul, and whoſe Perfections have made Impreſſions on me, and which I ſhall always remember with the greateſt Pleaſure. Do but conſult them, as I have done, and they will truly and freely tell you, That They ſell their Jewels where they are underſtood; That the Singers of Eminence are not of the *Mode*, and that at preſent there are many bad Singers.

§ 31. True it is, that there are ſome, tho' few, very good Singers, who, when the Vehemence of their youthful Fire is abated, will by their Examples do Juſtice to their delightful Profeſſion, in keeping up the Splendor of it, and will leave to Poſterity a laſting and glorious Fame of their Performances. I point them out to you, that, if you find yourſelves in an

Error, you may not want the Means to correct it, nor an Oracle to apply to whenever you have occasion. From whence I have good Grounds to hope, that the true Taste in Singing will last to the End of the World.

§ 32. Whoever comprehends what has been demonstrated to him, in these and many other Observations, will need no farther Incitement to study. Stirred up by his own Desire, he will fly to his beloved Instrument, from which, by continued Application, he will find he has no Reason to sit down satisfied with what he has learn'd before. He will make new Discoveries, inventing new Graces, from whence after comparing them well together, he will chuse the best, and will make use of them as long as he thinks them so; but, going on in refining, he will find others more deserving his Esteem. To conclude, from these he will proceed on to an almost infinite Number of *Graces*, by the means whereof his Mind will be so opened, that the most hidden Treasures of the Art, and most remote

from his Imagination, will voluntarily preſent themſelves; ſo that, unleſs Pride blinds him, or Study becomes tireſome to him, or his Memory fails him, he will encreaſe his Store of Embelliſhments, in a Stile which will be entirely his own: The principal Aim of one that ſtrives to gain the higheſt Applauſe.

§ 33. Finally, O ye young Singers, hearken to me for your Profit and Advantage. The Abuſes, the Defects, and the Errors divulg'd by me in theſe Obſervations, (which in Juſtice ought not to be charg'd on the *Modern* Stile) were once almoſt all Faults I myſelf was guilty of; and in the Flower of my Youth, when I thought myſelf to be a Great Man, it was not eaſy for me to diſcover them. But, in a more mature Age, the ſlow Undeceit comes too late. I know I have ſung ill, and 'would I have not writ worſe! but ſince I have ſuffered by my Ignorance, let it at leaſt ſerve for a Warning to amend thoſe who wiſh to ſing well. He that ſtudies, let him imitate the ingenious Bee, that ſucks

its Honey from the moſt grateful Flowers. From thoſe called *Ancients*, and thoſe ſuppoſed *Moderns*, (as I have ſaid) much may be learn'd; it is enough to find out the Flower, and know how to diſtill, and draw the Eſſence from it.

§ 34. The moſt cordial, and not leſs profitable Advice, I can give you, is the following:

§ 35. Remember what has been wiſely obſerved, that Mediocrity of Merit can but for a ſhort time eclipſe the true Sublime, which, how old ſoever it grows, can never die.

§ 36. Abhor the Example of thoſe who hate Correction; for like Lightning to thoſe who walk in the Dark, tho' it frightens them, it gives them Light.

§ 37. Learn from the Errors of others: O great Leſſon! it coſts little, and inſtructs much. Of every one ſomething is to be learned, and the moſt Ignorant is ſometimes the greateſt Maſter.

F I N I S.